# The Chicago M. P. Convention

THE NEW YORK
DRAMATIC MIRROR

JULY 15, 1916 PRICE TEN CENTS

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Well-known English Beauty, now with Kalem

## Why There Are Play Pirates

*White, N. Y.*

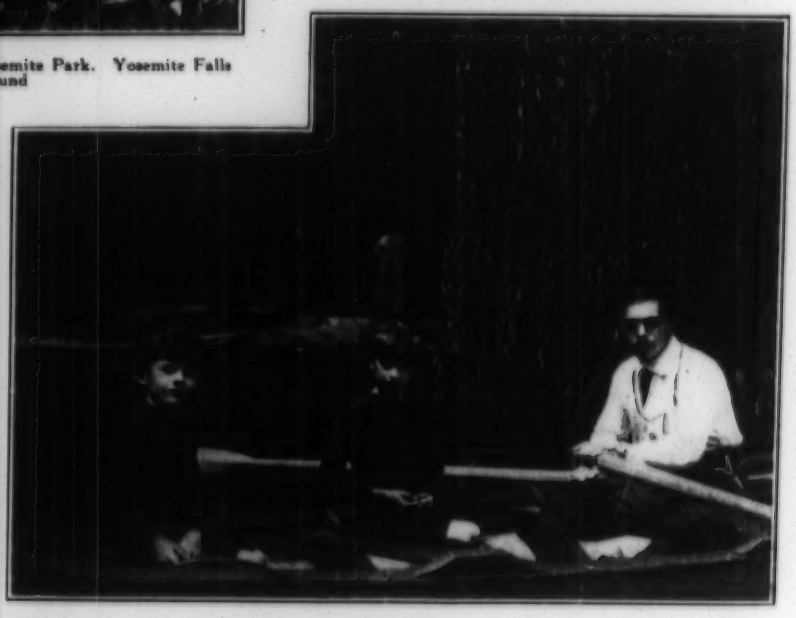
An artistic feature of "The Passing Show of 1916" is an Olympian Ballet which opens the second act. Suggesting "Scheherazade" of Russian Ballet fame in its theme, it discloses Thamara Swirskaia as a slave of beautiful enchantment and William Dunn as her stalwart lover

Sarah Padden, a champion of golf and golf champion perhaps, among the prominent actresses

Blanche Hall among the flowers of Yosemite Park. Yosemite Falls in the background

Frances Demarest who vies with Miss Padden—at least on this page—as a golfist

Guy Bates Post and Mabel Emerson of the "Omar, the Tentmaker" company and two little Mexican friends, at Juarez, Mexico



William Faversham spends a good part of his summer days rowing with his sons, Philip and William, Jr.

BETWEEN THE SEASONS

THE NEW YORK DRAMATIC MIRROR

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# WHY ARE PIRATES?

BY IRA H. MOORE

*[Ira H. Moore tells the troubles of the "small time" manager from the viewpoint of one who has had experience, and incidentally he puts his finger on one of the most fruitful causes of play piracy. Whether those who control the rental of plays agree on all the points made by Mr. Moore is aside from the question. The experiment suggested by the writer of the article has been tried, and from all accounts it worked satisfactorily with authors who themselves undertook to rent their plays out to stock companies. In any light, "Why Are Pirates?" is a document worth reading.*—ED.]

YES, why is this class of people in the "show business"? For one simple reason—the owners of plays want all the receipts! In other words, the royalty on any well known play is so large that it is impossible for any manager who plays the small time to get enough money, at capacity business, to pay this royalty and all the other expenses incident to running a show.

In the first place, where are Pirates the most prosperous? In the smaller towns of 500 to 1500 population. And why? Because these towns are off the beaten track. The regular one-night stand companies sent out from New York would cry to high heaven, if they had to play this time, and yet—they do the dog in the manger act—they won't play this time, and don't want anyone else to play it. Let a small time manager try to get a recent release of some popular play for this territory and the royalty will be, at least, around $25 a night—fine, when the average business is about $60 a night. The company manager gets, say 80 per cent of this, or $48; he pays $25 for royalty and has $13 left to pay salaries, paper, railroad and a few other things. He makes money—not.

The consequence is—this small time manager pirates the play, saves $25 a night, and the owner gets nothing.

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Another thing: a great many plays are unobtainable for the small time at any price, as the owners say: "We play all the larger towns, and the people from surrounding towns come in to see it." Piffle, and again piffle! Did you wise New York managers ever try to figure out just how many people came from the small towns? Take a town of 500 population, say twenty miles from Elkader, and how many will make the trip to see your performance? I have watched this very carefully and very frequently, and I'll wager it won't average 5 per cent of the population, or twenty-five people. And do you wiseacres think that is all the people who would like to see your performance? Not on your life. Lots of people, who could afford the price of admission, but who haven't an auto to run to the big (?) town, so must stay at home and forego the pleasure of your play.

One big reason that these one night stand attractions cannot play the small towns is, that the house is too small, both in capacity and stage room, hence they are given the go by.

* * * *

You owners will naturally ask: "How can we remedy this?"

If you owners of plays really want to kill Piracy altogether, make your royalty reasonable. For instance, if a man wants to lease your play, which is paying you $200 a week in Chicago, take the population of that city and compare it with the population of the town he wants to play and don't think, that if a show does $2,000 or $3,000 in Chicago, this man ought to do the same in the sticks. If he does $600 gross on the week, he is doing big—now then, get down to brass tacks—figure on $500 a week—not $5,000. You know what it costs to run a show; you know that railroads, paper and actors have to be paid. Give this small time manager a chance to come out, at least, even, and let him play your play at a certain per cent.—say, like this—if business is bad and he does only $400 gross on the week, charge him, say, 5 per cent. That's $20 for you—but—the manager is honest, he paid as agreed, and if business gets better, raise the ante to say 6 or 7 per cent.

For instance, you'd rent your play to five different managers throughout the country; they'd pay you $20 a week, for thirty weeks, or in other words, each manager pays you $600, and five of them would pay $3,000. Wouldn't that buy your napkins for a month?

Oh yes, you'll holler, I know, and say it is very small. All right; I admit it is, but, wouldn't it be better to get $20 a week, for say, thirty weeks, which would total $600 cash, than to get nothing? Six hundred dollars you get out of towns you'd never play, and if you hold up the price, he'll play it just the same.

* * * *

Now here are a few samples: A certain stock manager had a week open while moving his company from one city to another, and he was going to play a city of 70,000 population; for this one week he was going to use two plays, and when he asked the royalty—Oh, my, that was a real metropolis and they'd raise the price.

What was the answer? He said, "No," remained where he was, put on two book plays, and made a little money. What did the owners of the play get? What Paddy shot at—O—nothing. And served them jolly right, too. Had they had the sense of a peanut vender, they would have told him a reasonable figure, or a decent per cent, and he'd have willingly paid it; but as it was, the owners got nothing. This manager wouldn't have 15 per cent—but no—a flat price, and in advance, and if the play proved a lemon in this particular town, the owners would only laugh in their sleeves, while the manager would have to dig in his grouch bag, (if he had any) to get enough mazuma to get out of town.

* * * *

Here's another case, a personal one: I tried to rent "Peg O' My Heart" for towns of 1,000 population and under—nothing doing. "Not released for even the smallest of the small time." That was the lengthy letter I received. And maybe I wasn't glad, for I soon discovered that this particular play was being pirated more than any other two. Fine! great!—if they had rented it to me, with a contract something like this: $500 deposit and 15 per cent of the gross, and I had gone ahead and put out a one nighter, at $1 top and then come along and found a rep show had played it at 30c top. Glory! but I was glad I didn't get tied up!

Now here's the situation: If the owner had made a reasonable charge for this play for the small time, all these managers who were playing this time would have grabbed up this play; they would have rented it for their territory, and woe be him who would try to pirate this play in their territory. They'd fight each other, and there is your remedy.

Rent your plays at such a price that most any small time manager can better afford to pay than run the risk of jail!

The above is all based on the one night stand business. The other Pirate, and the most pernicious one, is the small time rep manager. He goes into a town and plays six nights and changes plays every night. He wants good plays, but you owners of good plays want an enormous amount. I know a certain rep manager paid $600 for forty performances of "The White Sister," $600 for forty performances of "All of a Sudden Peggy," $600 for the same time for "The Goose Girl," and so on. Do you see how much money he had to have? All this was paid in advance. How many managers are playing the small time that have $2,000 to $3,000 lying around loose to pay $15 a night for such plays as the above? You take $15 a night out of the average small time gross and you don't have much left. They haven't got that much; you won't make any concession for the small time, and what is the result? Pirates!

And you owners of plays are the men who make Pirates! You literally compel the small time manager to be a Pirate.

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Why not make an arrangement that the manager could pay you a per cent. on what business he does? Wouldn't it be better to get $5 a night out of towns you never heard of, than force a man to steal? You'll say he doesn't have to steal. Right—I grant you—but—he will—as long as you hold out the temptation, and just as long as you hold up the enormous price, he'll steal—but if you make the royalty low, where it isn't any factor, he'll pay and the way to look at it is this: It is a great deal more business-like to sell goods at a fair price, in cash for the goods, than to try and keep up the price of the goods and have the same goods stolen and get nothing in return, and besides have the selling value deteriorate on account of being garbled, cut, slashed and sold for 30 cents instead of $1.

There are about twenty-five to thirty rep shows in the Middle West; some I know are paying royalty, but are all?

Let's figure a bit: Twenty-five companies, playing six shows a week, which means 150 performances a week—suppose for illustration sake—each of these twenty-five companies paid $2 a night for the play they use, the play agents would receive $50 a night or $300 a week. A season of thirty-five weeks would net $10,500 to be divided among the owners of these plays. Quite a tidy sum of money, eh? And I'll venture to say that there isn't one rep manager who would refuse such a small sum.

Of course, the price should be graded; if a man plays towns of 1,500 a certain figure, based on his gross business, but if he plays towns of 5,000 or 10,000 he should pay more, but at all times it should be borne in mind that there are other things to pay besides your royalty.

Make your royalty a decent figure and you'll do more to kill Piracy than all the laws ever passed. Think it over.

# MADAME CRITIC

BROADWAY is one big greeting place just now.

Everybody seems to know everybody else, and the bits of conversation which come to the ears of the passers-by are all illustrative of the one big theme in the lives of ninety-nine of the people who frequent the street—the stage.

Its children love to talk about what they have done and what they are going to do. Very often their imaginations play important roles in the telling of these deeds of talent; but if one looks deep enough the truth is usually to be found as a solid foundation to interest both those who have heard such tales before and have told them themselves, and those to whom the relation opens up a new field, a fresh vocabulary of actor language. One must speak this language to understand, for it is extremely difficult to pretend to know the meaning of a bit of conversation which floats about the ambient air, as follows: "Signed yet?"

Now, I ask you, who would comprehend the amazing possibilities offered in those two words. Talk about "I love you," the three about which the world revolves, they do not take precedence over the homely two, "Signed yet?" Entire romances in ready conversation have been conceived and delivered on the spot as a consequence. Complete novels, authentic histories, essays, poesy, philosophy—take your choice, if you are an actor—and then proceed just as far as your brain and heart will permit you. They are the "Open Sesame" to the cave of wonders.

It is strange how differently those two words affect the person to whom they are addressed. Try them, and see if I am not right. The variety of responses would put Cleopatra's versatility to blush. The past, present and future come in for their share. Every human emotion finds vent in description—provided the time for listening is sufficient. Watch the play of facial muscles as you pass and you can fancy the recital which embraces journeys from one side of the country to the other, from desert to oasis, mountains to sea, episodes of defense and offense, heroism worthy of the name when loss of prestige and position were the rewards generously brushed aside as not worth considering when weighed in the balance of justice and the principle involved.

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These people of the stage fascinate one by their ingenuousness. Mid-Summer is to them the thaw of confidence. The winter has passed, and just before next winter comes this glorious summer—a little late this year, 'tis true, but summer nevertheless — when friend meets friend with unrestrained enthusiasm while automobile tires continue to explode with all the zest of European warfare as we picture it from these peaceful shores and the subway rumbles ominously as if it were some relation to the somnolent Vesuvius.

One doesn't really have to go abroad to benefit by the wonders over there. Stroll along Broadway. Charm and danger. Take your choice. And through it all the ever vexing question "Signed yet?" Volubility, reserve, exuberance, caution! One requires expression of them all in replying.

There are so many niceties to be observed, too, for the questioner's station in life must be gauged before one can freely express one's self. If the one who inquires is a newspaper employe, then be on your guard. Life must be one unfading *couleur de rose*. Success is the one word one should use, without apparent effort. There isn't a care in the world. It is only when one meets a real pal with whom one has played tank towns as well as the big cities, one who has stood every possible crucible test, one who knows the game, its joy and sorrows from beginning to end than one can take a chance on being entirely frank. Even then one should be extremely cautious, for one word caught by an innocuous passerby on Broadway has sometimes caused untold damage. The very air seems to encourage instantaneous development of any sort of rumor.

I once heard of an actor, who, strolling adown the plank thoroughfare, overheard a man tell a friend that he couldn't stop to talk, as he was on his way to see a certain manager concerning a position which he felt sure of getting because it required a certain type. The passerby also happened to be that same type, and when the chatterer reached his destination the passerby had been given the job.

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And the subway goes on merrily, noisily and unendingly toward completion. A man very noted in the theatrical world who during the past few years has been commuting between Frisco and our town, told me the other day that he would be delighted to return to the city whose inhabitants are always in fear of earthquakes.

"There's one chance in a thousand of another earthquake out there during our lifetime," he said; "but here every few minutes your streets shake to the accompaniment of a rumbling noise; sounds like bomb explosions are constantly occurring, and altogether it is a decidedly uncomfortable place for nerves that are not of steel-like endurance. When I walk, I am continually confronted by swarthy men who rush out and wave bright red flags in front of me as a warning to go no further. Everybody stops. There comes a dull noise. Then everybody goes on again. I used to think New York noisy. I now know that it was a peaceful village when I left it. When people talk they shout in order to be heard. It is the same in the theaters. Your plays are punctuated by explosions from somewhere down below. When you stop to think you realize that you are walking on a mere crust of pavement in the Rialto section where the subway activity is greatest and a sudden opening would precipitate one into the bowels of Manhattan rock. It isn't a comfortable sensation and I shall not be able to get my nerves in order until I get back West.

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So often I receive queries from strangers as to the best way to get their plays in the hands of the managers.

MISS HAZEL DAWN,
Who Will Probably Return to the Stage in the Fall as the Prima Donna of a New Musical Production.

There is one way I would advise against, and that is, don't come to New York with a play or plays and expect to accomplish anything in one week's time. Miracles have happened, they say, but it is better not to place too much confidence in the saying. Pretend that you are from Missouri and let the managers show you first.

One recent Saturday—the Saturday preceding the Fourth—and most anyone should know that to New Yorkers meant a holiday for all who could afford to leave town on Friday and remain until Wednesday morning—a very brave, young woman called at THE MIRROR. I say brave, because she had reached town the day before, no doubt taking advantage of that same holiday time which centered about the Fourth. She had journeyed here with the express purpose of interviewing the managers concerning her play or plays before the expiration of her one week. Two days of her precious time had gone, and although she had risen early and had striven until late to reach the men she wished to see, she had found that it could not be done. So she appealed to THE MIRROR for advice. THE MIRROR was closed, too, but she rapped so insistently that she was finally admitted.

An earnest-faced, young-woman, she was, with a middle Western directness of speech which employed that determination which we used to believe—before understanding the ways of managers—would carry its possessor anywhere. She believed in herself and in her work. And that is another thing we used to think would carry one through anywhere. But, as I talked with her I realized how old-fashioned such things have become. People who believe in themselves, and that they will accomplish, do not take into consideration what the other person has determined to do.

This young woman from the West who, I judged might have been a school teacher, had knocked at the manager's door in vain. She asked me what to do next?

I advised her that an agent was the best solution of her problem.

"But I understand they take so long—months sometimes—and they have so many other plays to place," she said. "Now I can't wait like that. I have only one week. Two days are already gone. I must, I *will*, see the managers themselves. I want to talk with them. I don't want to see their secretaries."

I looked at the visitor with open-eyed astonishment; which she noticed. When I shook my head she said indignantly:

"Who are these men that they won't take a few minutes of their time to receive me? I am taking my time. I have worked hard on my play. I am asking no favor of them. I have come a long distance to see them. I am here on business. I have something to sell. They want to buy plays, don't they? Then why, why won't they see me? They are not gods, are they?"

She inquired this in so appealing a manner that I felt obliged to answer, "No, of course they aren't."

"Well then," she continued with her eyes flashing, "they are human, aren't they? This is not Olympus. This is New York. This is Broadway."

Olympus! How that word carried me back to the days of beautiful ideals when everybody seemed to be striving to reach its heights. But that was before they understood how things were done in New York, and it seems so long ago, although it really wasn't so very long as measured between seasons. And some people still talk about Olympus, I suppose. For here was this stranger who used the word familiarly. But of course she hasn't been accustomed to traveling by subway and ferry.

But I didn't let her know what I was thinking. I preserved my best Broadway expression, consciously trying to look childlike and entirely ignorant of the value of a dollar.

"Now I am going to see these managers," she went on. "And they will read my plays and give me an answer within the next five days, too. They have never met my sort of woman, I suppose. But they are going to meet me, whether they want to or not."

Determination was written all over her.

Still I shook my head.

"You don't believe it can be done?" she asked. "What would you suggest?"

"I would suggest," I replied, "that you call on the President of the United States. They tell me that he has a very kind heart and enjoys reading plays."

MARIE B. SCHRADER.

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"The actor may be said to rank with, if after, the philosopher. He, like the philosopher, is independent of recognized laws. The histrionic art is indeed essentially a self-governed one. Its laws are the unwritten laws of the book of nature, illuminated by the imagination."

SIR HERBERT TREE.

# Personal

ADAMS.—Maude Adams has gone to her country home at Lake Ronkonkoma, L. I., following a forty weeks' tour in "The Little Minister." She will appear at the Empire Theater in December in James M. Barrie's new play, "A Kiss for Cinderella."

BENNER.—Joseph Henry Benner, who a year ago terminated a twelve years' connection with the theatrical business, and who last year took a special course in philosophy, English and economics at Lehigh University has been appointed

*White, N. Y.*

MISS BLANCHE RING,
Who Will Appear Next Season in "Broadway and Buttermilk," a Comedy by Willard Mack.

to the position of instructor in English in the high school at Nazareth, Pa.

BURTON.—Percy Burton, the English theatrical manager, who directed the American engagements of Sir Johnston Forbes-Robertson and Sir Herbert Tree last season, has sailed for Japan. He will return in the early autumn.

CAMPBELL.—The Misses Campbell, the two Southern girls whose drawing room act, "The Misses Campbell At Home," is one of the steady hits of big time vaudeville, spent their Fourth of July in entertaining the people at the Actors' Fund Home with their specialty, much to the delight of the audience, who were charmed by the refinement of the entertainment. The Misses Campbell have set a splendid precedent, and it is to be hoped that other artists will remember those members of the profession who are no longer able to act themselves, and will lend their talents toward helping to brighten the daily routine at the Home. "We were more than compensated for our efforts," said the Misses Campbell, "by the appreciation we received. It was a very happy Fourth for us."

DODD.—Harry Dodd who won a great success as the deaf bishop with Otis Skinner in "Cock o' the Walk" last season, sailed for England on July 1. He will return to this country in the early Fall.

FOVIERI.—Adoni Fovieri, formerly a member of the French Theater Company and more recently seen in motion pictures, has returned to the stage and is appearing in "Upstairs and Down," produced by Oliver Morosco in Los Angeles. Mme. Fovieri came to this country from Paris, where she was graduated from the conservatoire, and first appeared as understudy for Doris Keane in "Romance." She subsequently appeared in the support of Louis Mann for a season.

FROOME.—John Redhead Froome, Jr., MIRROR correspondent in Cincinnati, has been unexpectedly informed that a scholarship has been conferred upon him by the McDowell Colony which is in Peterborough, N. H. It is a retreat for a limited number of playwrights and artists, each of whom must have done something before becoming a beneficiary of the privileges of the Colony, and before becoming eligible for a scholarship. Mr. Froome has "done" and is still "doing" work as a playwright. He is now with the Colony in Peterborough and will be until September 1.

GUARD.—William J. Guard, press representative of the Metropolitan Opera Company, sailed last Saturday on the *Rochambeau* for Europe, where he will join Guilio Gatti-Casazza in Milan and confer upon plans for the next Metropolitan season.

HEAD.—Alfred Head, of the dramatic department of the *Herald*, will sail for Bermuda on Saturday for a ten days' vacation. He will be accompanied by his wife and mother.

HUGHES.—Rupert Hughes, author and playwright, is a captain in the Sixty-ninth Regiment, which has left Camp Whitman for the Mexican border.

KNOWLES.—R. G. Knowles, the monologist and travelogist, has arrived in New York from England as representative of the Rotary Club of London to the convention of Rotary Clubs which is to be held in Cincinnati this week. While Mr. Knowles does not expect to appear in vaudeville during this trip to America, it is possible that he may arrange for future bookings during his visit here.

LANE.—Charles Lane, who played the part of Romney Evans in "The Cinderella Man," will spend his vacation at Cape Cod, where his principal diversions will be motor boating, and the reading of some ten manuscripts in the hope of finding a vehicle suitable for his appearance as a practical player next season.

LAWTON.—Thais Lawton, the actress, who is known off the stage as Mrs. McDermott, is named as the sole beneficiary in the will of her mother, Mrs. Carrie Thais, recently Lawton, filed for probate in the Surrogates' Court. The value of the property is not stated.

MORGAN.—W. T. Morgan, who was a member of Fiske O'Hara's Company last season, has the distinction of being the first actor to go to the front. He is now on the border with the Seventy-first Regiment, attached to Co. I.

PORTER.—Linn Boyd Porter (Albert Ross) the author and journalist, who died at his home in Brookline, Mass., on June 29, was the father of Mrs. Robert Edeson, and was known to many theatrical people. His large estate will be shared equally by his widow and two daughters, Mrs. H. Haynes and Mrs. Edeson.

TAGORE.—Rabindranath Tagore, the Indian poet who won the Nobel prize for literature in 1913, will visit the United States for a lecture tour in the fall under the direction of the J. B. Pond Lyceum Bureau. He probably will arrive in Seattle in September and reach New York in November or December.

WORM.—A. Toxen Worm, press representative, who for the past season has been traveling in advance of "The Passing Show of 1915," sailed for France on July 8 on the *Rochambeau*. He will return late in the Summer.

## GALSWORTHY'S BEGINNINGS

John Galsworthy was twenty-eight before he began to write, went to Oxford, where he studied law, was called to the bar in 1890, cordially disliked his profession, and threw it up to travel.

Galsworthy traveled off and on for two years—Canada, British Columbia, Russia, Australia, New Zealand, the Fiji Islands, and South Africa. On a sailing-ship voyage between Adelaide and the Cape he met the novelist, Joseph Conrad, then still a sailor. The two became fast friends, but it is a question whether the many talks they had uncer the stars during the night watches had anything to do with their taking up literature as a profession.

In 1898 Galsworthy's first novel was published under a pseudonym. His real entry into the world of literature was not made until the first edition of "The Island Pharisees" was published in 1904. With the publication in 1906 of "The Man of Property," he was looked upon as one of the coming literary men of England. In the same year, 1906, he wrote his first play, "The Silver Box," finished on Friday, sent in on Saturday, accepted on Monday, and played the following autumn and spring in London and New York. But though it stamped the author as a force to be reckoned with, it by no means marked an epoch in the history of the drama. From that time on his work has alternated between novels and plays, with a liberal sprinkling of short stories, essays, and verse.

In his own view his best novels are "The Man of Property" and "The Dark Flower"; and his best plays "The Silver Box," "Strife," and "A Bit o' Love." Of his play "Justice" he says: "The play 'Justice,' pondered over for two years, was written in five weeks, August and September, 1909. Though it is true that, after being at pains to get at the truth, I regard the infliction of solitude on most prisoners as harmful and unnecessary torture, this drama was not, as some imagine, a conscious attempt to bring about certain definite reforms; it was an effort to present a picture of the general blindness of Justice."

The play is said to have instantly set afoot reforms of the English prison system. Solitary confinement was greatly decreased, and prisoners in England today enjoy rather more humane treatment than they did before Galsworthy wrote "Justice."

Galsworthy loves country life, and works in rural surroundings. "For many years," he says, "I was very fond of shooting and racing. I gave up shooting because it got on my nerves. I still ride; and I would go to a race meeting any day if it were not for the din, for there is nothing alive quite so beautiful as a thoroughbred horse."—FRANCIS ARTHUR JONES in the *Strand Magazine*.

## STAGING "MACBETH" FOR FILMS

In a recent letter to the London *Stage*, Sir Herbert Tree writes interestingly of the motion picture production of "Macbeth," in which he portrayed the title-role:

"We staged 'Macbeth,'" writes Sir Herbert Tree, "as never 'Macbeth' was staged! Real battles at night, real castles on the mountain-side, real moat and drawbridge, and water beneath the drawbridge. The hugeness of it, the splendor of it! I have never known anything so marvelous as California—the new California of the kinema. One sees gorgeous Assyrian Cohorts, in splendid Babyonian pageantry, dodging motor-cars; or, in motor-cars, riding through traffic-surged streets. Othello accepts a cigarette from Sir Roger de Coverley, at a soda fountain. Desdemona and a blond chap in a dinner-jacket dance the foxtrot in an idle moment in a very modern cafe. One may sit on the battlements of a Norman Castle, reading the latest word from Verdun. Nero buys Tiny Tim an ice, and then runs off to slaughter 10,000 infants. I recall nothing so fantastic, as almost unreal, as life in California to-day.

"The difference between the written play and the picture-scenario is amazingly slight. One would almost think that Shakespeare had prepared plots of his plays with an eventual employment of the screen in his mind. They have the weather of detail, the epic swing, the simplicitly and directness which are demanded. And in 'Macbeth' there was added the chance to enhance the illusion of the supernatural elements by the mechanical ingenuities of photography."

## LYRIC PATRIOTISM

More than four hundred patriotic songs have been published since the excitement of the possible war with Mexico proved an inspiration to the poets and composers of Tin Pan alley. It is only necessary to read their names to learn that they are descendants of those old American patriots who were fired with the spirit of '76. The list reads like one of the Mayflower descendants.—*New York Sun.*

RUPERT HARVEY,
English Actor, Who Recently Sailed for London to Enlist in the British Army. Mr. Harvey Won Success Last Season as Moritz Jaeger, a Soldier, in "The Weavers," and as the Prison Chaplain in "Justice."

## DEATH OF MARY DAVENPORT

Mrs. J. Duke Murray, who for nearly fifty years was known on the stage as Mary Davenport, died June 26, in Fresno, Cal., at the age of sixty-five years.

During her long career Miss Davenport played Julie to the Romeo of Edwin Booth, and appeared in the support of many notable actors and actresses. At the time of her marriage to Mr. Murray, twenty-eight years ago, he was manager of Milton Nobles's company, and Miss Davenport was its leading woman. Mrs. Murray was one of the charter members of the Professional Woman's League. She is survived by her husband, a daughter, and three grandchildren.

## STAGE NOTES

Edmund Abbey will probably be seen next season in an important role in a Frazee production. Mr. Abbey is at present playing a special engagement at Hamilton, Ont.

Emily Ann Wellman has purchased a farm at Tuckerton, N. J., where she will spend her Summer vacation.

Mildred Florence will go to her Summer home, at Nahant, Mass., at the end of her present stock engagement.

Zelda Sears is writing magazine articles at her camp in the Maine woods.

Henry Duffey and his wife, who is known on the stage as Anna Nichols, are busy at work on a play, which will be the starring vehicle for Fiske O'Hara the coming season.

Kathrine Kaelred will be seen as a stock star in Boston within a few weeks in the original role of the Vampire in "A Fool There Was."

Albert S. Vees will return to the Bronx Stock company at the end of his present Summer engagement at Hamilton, Ont.

Alice Fleming is spending her vacation at her camp near Lakewood, N. J.

Marie Curtis has returned to New York after an extended stock engagement in Milwaukee.

Henry Duffey is motoring through New England with Fiske O'Hara. Mr. Duffey will return to New York the latter part of July to start rehearsals with a new production.

Zoe Barnett, who recently suffered a severe nervous breakdown, is now fully recovered, and will be seen in a new play this season.

Zelda Sears left her camp in the Maine woods to witness in Bridgeport, Saturday, the first presentation on any stage of her new play. It was produced by the Cecil Spooner Stock company.

Alexander Onslow will be seen next season in support of Lily Langtry.

Vera Michelena, after undergoing an operation for tonsilitis, has returned to her Summer home at Bayside, L. I.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
# DRAMATIC MIRROR

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## ON TO CONEY

LIGHTS in many New York theaters are being turned out. The talent that remains, waiting for the opening next Fall, that is, until the wane of August, look to Coney Island. Easy to reach, no luggage to check

Coney is in bloom. Everybody who comes to the big city in Summer goes to Coney, some time. Those who live here and do not go out of town, have days off at Coney. More of these have seen the World's playgrounds than they have seen of the Public Library, Central Park, the Universities and the Great White Way. Manhattan Beach, once an exclusive resort, has become a residential quarter—restricted. Within the boundaries of the greater city are pleasure spots with Ferris wheels and hurdy-gurdies and scenic railways, and chute-the-chutes, and beaches—but they are only specks in the rest zone, and unless you live nearby, you must look up their names in a guide-book. The center of amusement gravity is Coney. If nobody ever wrote another line about it, if no publication ever printed another line about it, Coney would get the crowds in Summer. Every unit of transportation runs to Coney.

And yet there are some who would rob the gathering place of all sorts and conditions of old time attractions. When the wave of reform which rolled over wicked Manhattan and started Brooklyn to practice what it had been preaching, when people who loved to dance were forced to go into society to do it, and when a man who loved to gamble had to buy a jimmy and a dark lantern in order to find a game, the *unco guid* organized to make Coney Island respectable. Forsooth! It never was as bad as some of the slums of Manhattan. But the goodies went after it and, when the crusade was ended, and the evangelists patted themselves fore and aft, they were horrified to find along the purlieus of Coney, reeking and sizzling on the griddles and in the pans, tainting the atmosphere which otherwise would be as redolent as the spicy breezes that blow soft o'er Ceylons isle, what was known as "hot dogs," a Coney delicacy sampled by all who went there, known the world over.

The ukase went forth, "No more hot dogs at Coney." And every link, from the daschund shape to that which resembled the nose of a Prince Charles spaniel was put under what Coneyites term "the kibosh." To what extent this is being carried out, we do not know, nor do we care to know. But if it is to be that "hot dogs" are to be uprooted and cast away, then Coney must fall, and when Coney falls—well, you know what Byron said would happen when the Coliseum in Rome becomes a junk heap

Until then, all cars, automobiles, carriages and iron steamboats will run to Coney. There the weary thespian, waiting for that Fall engagement, will flock and, lolling on the sands washed by the waters that sneak by the Hook, listening to the band, and watching the sea-gulls which somebody on the Boston *Transcript* once called the ghosts of dead men's souls—will awake from his day reveries and maunch his "hot dogs," and then lie down to pleasant dreams. Otherwise, there will be no Coney, and the stage will take the retrograde. Garcon, more "hot dogs!" To —— with reform.

## WHAT AILS IOWA?

A CORRESPONDENT in Massachusetts, commenting on a matter which relates entirely to the State of Iowa, and which at the time occasioned some astonishment, declares that "it is not strange to anyone that knows Iowa." He then goes on as follows:

"The laws of Iowa are 'framed' in the back rooms of the M. E. churches.

"In Iowa, the M. E. church has substituted 'wine of Cardui' for German lager.

"In Iowa, the M. E. church has nailed up the opera house on Sunday.

"In Iowa, the M. E. church taxes the circus out of the town, then 'pulls off' a Chautauqua for *seven* days."

Our wide-awake correspondent surmises that the M. E. church is strongly tinctured with British Puritanism and British racial prejudices and requests us to start "an investigation into the cause of the present state of affairs in the one-night stands of the country. You may discover that the M. E. circuit represents John Bull in the small towns just as certain papers do in New York."

This seems to us at first flush a remote contingency, but the suggestion is novel and affords food for reflection. Whatever there is in the argument is laconically expressed by the correspondent, and we leave it to the cogitation of our intelligent readers without entirely accepting his argument or setting it aside as unworthy of consideration.

## IN THE FIELD WITH "THE MIRROR"

HEADQUARTERS 199TH BATTALION,
91 Stanley Street,
MONTREAL, P. Q., CANADA.

*Editor* DRAMATIC MIRROR:

DEAR SIR.—Am inclosing with this letter a snapshot of myself in the uniform of our regiment (Irish-Canadian Rangers) taken "somewhere in Canada," where we are now in active training preparatory to going overseas to finish our training in England. We shall arrive in England some time during the month of September. You will observe that in the snapshot I am occupied principally in perusing last week's edition of THE MIRROR, a schedule which I have faithfully carried out each week during my career as an actor and playwright, and which I shall continue to observe while in khaki.

PRIVATE LE ROY CLEMENS,
Of the 199th Battalion of Canadians, Has an Engagement in the Field with THE DRAMATIC MIRROR.

I shall be able to get the MIRROR regularly each week while in Canada, but before going over-seas will send in my subscription for one year, in order that I may keep in touch with the theatrical world while I am in England and in the trenches.

Before leaving the States I arranged with a prominent English manager for the production in London of two of my one-act plays, "The Cinch" and "Tommy's Bit," the last-named being a war-comedy. These playlets will be used as "curtain-raisers." I am now at work on a new war play in four acts.

With best wishes to the MIRROR, I am,
Yours most sincerely,
PRIVATE LE ROY CLEMENS,
199th Battalion Irish-Canadian Rangers,
Montreal, P. Q., Canada.

July 3, 1916.

## PERCY PLUNKETT AT HOME

EDWIN FORREST HOME,
HOLMESBURG, PHILA., PA.

DEAR MIRROR.—I have no doubt you have been wondering where that "feller" is who used to go "sword fishing" from Edgartown, Mass. Well, here I am—at the Edwin Forrest Home, where I have been for more than a year. The severe operation I underwent in New York city about three years ago left my nerves in a very bad shape and affected my articulation, so it was out of the question trying to go on the "speaking" stage, and as I am no longer as active as of yore I could not very well work in the "movies" and there was no other alternative but to come to the Edwin Forrest Home, where I am living a life of ease and you might say "luxury."

Anyone who has ever paid a visit to the Edwin Forrest Home can only agree with me that it is a paradise. And lucky, indeed, is the actor or actress who is now partaking of the hospitality of our benfactor, Edwin Forrest.

We live as well as at any hotel in America. We each have a cozy room, and the table is of the very best. No expense is spared to give us the best the "market affords."

Our superintendent is Mrs. Hartell. No one could be kinder or look after our welfare more conscientiously than she. She has been here for fifteen years, and my wish is that she will never leave us. And as for "cooking," we have the best old colored "mammy" that ever came out of the South. And how she can cook! Her name is Isabel, and she is indeed "a belle."

Then we have a host of colored employes—Susie, Mollie, Nellie, Ida; and our coachman, Emmet. Then we have the farmer and the gardener. All the employes are perfectly satisfied with their positions. Mrs. Hartell has solved the secret of being able to keep her servants. No one ever wishes to leave here.

Then we come to the "Board of Managers," headed by our president, the late Gov. Stuart—I should say "ex-Gov." He is never late to look after the care of the guests of Edwin Forrest Home. Then comes Samuel Sharp, the president of the Penn. Bank. He looks after our finances. Then comes Walter E. Herring, who has done so much for our pleasure and comfort, and Lawyer Warner, and Lawyer Turner, and others complete a Board of Managers that have made every sacrifice to contribute to our happiness.

The guests appreciate all these favors, and each and every one is ready at all times to do anything to show he is in harmony with Edwin Forrest Home. We have many visitors. William Faversham was the "headliner" on last Shakespear's Birthday, and made a hit with his humorous stories and won "three bows," as they say in vaudeville. I have no idea who will be the star this year. E. A. Sothern paid us a visit, accompanied by Julia Marlowe, who was looking remarkably well after her recent illness. Mr. Sothern sent us a box for the Wednesday matinee and also sent us an automobile to take us to and from the theater. It is needless to say that the guests appreciated a splendid performance of "The Two Virtues." And then next week we again were sent two boxes by Miss Maude Adams. We saw her in "The Little Minister." Some of her company were with us later. I met one lady I played with many years ago, Miss Ada Boshell. Miss Boshell brought all the ladies boxes of candy and the gentlemen boxes of cigars, but as I do not smoke I was left out in the cold. But the ladies did not forget me, as they shared their "caramels" with me.

So you see, dear MIRROR, that we are a happy contented little party of actors at the Edwin Forrest Home. I am perfectly contented here. But I do miss the "fishing." We only have a small creek here—Penny Pack Creek. The only kind of fish you catch here are "suckers," not a very game fish. I can now realize what that fisherman from Mt. Clemens used to suffer when he had to go to his "crik" and fish for "tadpoles." I now feel the "sting." The other night we had a splendid picture on at the Holme Theater. It showed fishermen in Florida landing all sorts of *big* fish. It was so natural that I could not keep back the tears. It brought back memories of Martha's Vineyard, when I was a real fisherman and had a name to be proud of. Some day I am going back there on a vacation and it will be when the fish are ripe, and I hope to find them willing to submit to my hook or harpoon.

This is a lengthy letter and I hope not tiresome to your many readers.

Yours in comfort,
PERCY B. PLUNKETT.

# EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

J. B. LYON, Pittsburgh, Pa.—Charles Scribner's Sons publish the book, "Justice," by John Galsworthy.

C. C., Bronx, N. Y.—See the stock notes in the current issue of THE MIRROR for Cecil Spooner and her company.

S. B.—Address Lawrence Grossmith in care of the Green Room Club, London, or Heathland Lodge, Hampstead Heath, N. W.

C. B., Phila.—Lou Tellegen appeared in "Taking Chances" at the Thirty-ninth Street Theater, N. Y. C., on March 17, 1915.

F. HUMPHREYS, Minneapolis.—Clara Kimball Young heads the motion picture company known as the Clara Kimball Young Film Corporation, of which Louis J. Selznick is president.

SUBSCRIBER, New York.—Fred Eric is not playing at present. He was last in "Caliban by the Yellow Sands." We published a picture of Mr. and Mrs. Eric in THE MIRROR some time ago.

READER.—"The White Feather," by Lechmere Worrall and J. E. Harold Terry was presented at the Comedy Theater, N. Y. C., Feb. 5, 1915, with Arthur Elliott, Mabel Ardshaw, Mabel Reid, Alan Mudie, Frances Carson, Jessie Glendenning, John Burkell, Elaine Inescort, Leslie Faber, Cynthia Brooke, Eric Maxon, and Alexandre J. Herbert in the cast.

TACOMA READER.—"The Sword of the King" was produced at Wallack's Theater, N. Y. C., Oct. 6, 1902, with the following cast: Sheridan Block, Frederick C. Bertrand, Henry Gunson, Henry Bergman, Aubrey Boucicault, Ida Vernon, Barton Hill, Henrietta Crosman, Addison Pitt, William Herbert, Gertrude Bennett, Arthur Shaw, F. J. McCarthy and Edwin Fowler. The action of the play takes place in England during the time of William of Orange and James II. Miss Crosman's role is that of a young girl who sympathizes with the cause of William of Orange, her lover being allied on the same side. The production had forty-nine performances.

## TO PRODUCE IBSEN PLAY

### John D. Williams to Present "Enemy of the People" Here Next Season

John D Williams is planning to produce Ibsen's "An Enemy of the People" in New York next season. It has not been determined as yet who will act the principle roles in the play.

Mr. Williams's other activities include the presentation of John Drew in a dramatization of Thackeray's "Pendennis"; the production of a new comedy by Harold Brighouse with Richard Bennett in the stellar role, and the production of Edward Sheldon's new play, "The Lonely Heart" in which John Barrymore will be seen. It is expected that "Pendennis" will be Mr. Williams's first production of the new season. It will probably be given early in October. Immediately after this presentation he will begin the staging of the Brighouse comedy. This play deals with English provincial life and is said to provide Mr. Bennett with a role similar to that of John Shand in "What Every Woman knows," which he acted for two seasons. John Barrymore's appearance in "The Lonely Heart" will follow a touring engagement of the principal cities in "Justice."

## "LOOK OUT FOR AMELIA"

### Woods to Produce Musical Adaptation by Duncan and Goetzl of Feydeau Farce

A. H. Woods will not confine his producing activities next season solely to dramas. He has made arrangements to present in New York in the Fall a musical adaptation by W. C. Duncan and Dr. Anselm Goetzl of George Feydeau's farce, "Look Out for Emily." In its American form it will be known as "Look Out for Amelia."

"Look Out for Emily" was originally presented in Paris five years ago and scored a great success. Since then it has been offered successfully in Berlin, Vienna and Milan.

W. C. Duncan was one of the authors of "The Purple Road," an operetta produced some seasons ago at the Liberty Theater. He also wrote "Katydid," which Joseph Gaites presented on tour. Dr. Goetzl is a Bohemian composer whom Andreas Dippel brought to this country in the Fall of 1914 to conduct the orchestra for "The Lilac Domino." Messrs. Duncan and Goetzl have also collaborated upon another operetta, "The Rose of the Riviera," which will probably be produced the coming season.

## CORTELYOU WRITES OPERA

### Greeley Producing Company to Present "A Regular Girl" in the Fall

A light opera, composed by George B. Cortelyou, Jr., son of George B. Cortelyou, President of the Consolidated Gas Company, and former Secretary of the Treasury, will be among the productions of the new season. The piece, entitled "A Regular Girl," will be presented in New York in the Fall by the Greeley Producing Company, a newly formed organization.

Young Cortelyou, who is a student at Harvard University, has long been interested in music, and has composed a number of songs for Harvard musical productions. The book of "A Regular Girl" is also by a Harvard student.

## TO GIVE "GAMBLERS ALL"

### Burton to Present English Play at a Shubert Theater Here in November

Percy Burton has made arrangements with the Shuberts to present "Gamblers All" in one of their theaters here about the middle of November. The play is a melodrama by May Martindale, and was originally produced by the late Lewis Waller at Wyndham's Theater, London, in June, 1915. It was to have been presented here last season with Lewis Waller and Madge Titheradge in their original roles, but the death of Mr. Waller last November interfered with these plans.

Mr. Burton has also arranged to present Sir Herbert Tree in "Henry VIII" on a tour of the principal cities, beginning at the Hollis Theater, Boston, Oct. 16. Sir Herbert's company will include Edith Wynne Matthison and Lyn Harding in their original roles.

## HITCHCOCK TO RETURN

Raymond Hitchcock will close his engagement in "Mr. Manhattan" at the Prince of Wales Theater, London, next month and will return to New York to fulfill a contract with Charles Dillingham calling for his appearance in a new musical production. Mr. Hitchcock's place in "Mr. Manhattan" will probably be taken by Robert Emmet Keane.

## RE-WRITE "ROAD TO MANDALAY"

Norman Lee Swartout is rewriting the book of "The Road to Mandalay," a musical comedy which was produced last season at the Park Theater. The piece will be presented under the name of "The Belle of Burmah" at the Apollo Theater, Atlantic City, on October 1. Oreste Vessella a popular Atlantic City band master, is the composer of the score.

# UNIQUE STAGING PLAN

## Dillingham and Ziegfeld to Stage Acts of New Century Production Separately

What is regarded in theatrical circles as a unique plan of staging has been devised by Charles B. Dillingham and Florenz Ziegfeld, Jr., for the opening production of their regime at the Century Theater. It is their intention to stage separately the two acts of the production. One act will be produced by Mr. Ziegfeld without assistance of any sort from his colleague, while the other will be staged solely by Mr. Dillingham. It is believed the scheme will provide neutral critical observers with a difficult task to determine which of the two managers is the more successful as a producer.

The plan is said to have been decided upon as the best way to avoid disputes over staging arrangements, and since both are highly successful musical comedy producers, it should work out most acceptably to all concerned.

Work has been begun upon the opening production, the premiere of which is scheduled to take place early in October. The character of the piece will be a combination revue and light opera. Several librettists and composers will collaborate upon the book and music.

Messrs. Dillingham and Ziegfeld have recently established offices in the Century Theater and have begun the organization of the cast. Sam Bernard, Elsie Janis and Leon Errol are said to be the only prominent players as yet engaged. Miss Janis has been a member of the Dillingham forces for several years, her most recent appearance under his management being in "Miss Information," last season. Leon Errol has been a member of the "Ziegfeld Follies" for the past three seasons.

Joseph Urban has begun the work of redecorating the Century and designing the costumes and scenery of the first production. He recently moved his studio from Boston to the theater. Ned Wayburn, who enjoyed a brief reign as director of the Century last season, will return to the playhouse under the new regime as director of the dancing numbers. Fred G. Latham will be the house manager.

## MANAGERS TO FIGHT BILL

### Theatrical Men Object to Tax Upon Gross Receipts of Theaters

A meeting of the United Managers' Protective Association was held in its offices in the New York Theater Building last Friday afternoon, to take action on the bill proposed by the Ways and Means Committee of Congress, placing a tax upon the gross receipts of theaters. This organization, representing about one hundred thousand people dependent upon the theater, considers the section of the bill relating to the taxation of theaters a hardship and injustice upon the playhouses of the country, inasmuch as they have been singled out as against nearly everything else. The managers met for the purpose of organizing opposition to the passage of this clause in the bill. They are paying a war tax now, beside their licenses. Among those present at the meeting were William Harris, Marc Klaw, David Belasco, Alf Hayman, Lee Shubert, Henry W. Savage and Milton Aborn, while many managers who are out of the city sent representatives.

## FRAZEE TO BE ACTIVE

### To Reopen Longacre with "Nothing But the Truth"—"Pair of Queens" Coming

H. H. Frazee will reopen the Longacre Theater, of which he recently regained control, early next month with the production of "Nothing But the Truth," a farce now playing in Chicago. The piece is a dramatization by James Montgomery of Frederick Isham's novel of the same name. Mr. Frazee also announces the early advent in New York of "A Pair of Queens," also at present in Chicago. This piece is a farce by Otto Hauerbach, Seymour Brown, and Henry Lewis. Both of these plays will probably be presented in London in September.

Mr. Frazee's other activities will include the erection of another theater in Chicago. His present Chicago house, the Cort, will be reopened on Aug. 5 with "Fair and Warmer." He will also produce "The Victim," by Otto Hauerbach. Following a trial performance in Long Branch on July 24, it will go to Chicago for an indefinite engagement.

## THOMAS WISE IN NEW FARCE

Thomas Wise has been engaged for the leading role in "Coat Tales," a three-act farce by Edward Clark, which Arthur Hammerstein will produce at the Cort Theater on July 31. Louise Dresser will be seen in the principal feminine part. Others in the cast will be Margaret Green, Constance Molineux, William Boyd, Richard Tabor, and John Sharkey.

## "STEP THIS WAY" MOVES

"Step This Way" was transferred from the Shubert to the Astor Theater last Monday night to allow important changes to be made in the former playhouse before the beginning of next season. The auditorium will be redecorated and a new heating plant installed. The Shuberts subleased the Astor last week from Cohan and Harris.

## "GO TO IT" FOR THE PRINCESS

The Princess Theater will begin its new season in the Autumn with a new musical comedy, by John E. Hazzard and John Golden, entitled "Go To It." Charles Judels, Eva Fallon, Percival Knight, and Laura Hamilton will be prominent in the cast. In its general lines, the piece will be patterned after "Nobody Home" and "Very Good, Eddie."

## MAURICE FARKOA LEFT $25,271

LONDON (*Special*).—Maurice Farkoa, the comedian and vocalist, who died recently in New York at the age of forty-eight, left an estate valued at $25,271.

## MANAGERS' NEW PLANS

### A. H. Woods and Selwyn and Co. to Produce Many Plays

A. H. Woods will begin his season with a play which introduces the Dolly Sisters as actresses as well as dancers. Lawrence Rising has written "His Bridal Night" for them, and Margaret Mayo has revised it. Max Marcin has this year written "Cheating Cheaters" for Mr. Woods. It will be acted here in the early Fall by a cast which includes Marjorie Rambeau, Cyril Keightley, William Morris, Robert McWade, Robert Durand, Anne Sutherland, Gypsy O'Brien, and others. Mr. Woods will follow the production of this play with "The Squab Farm," by Frederic and Fannie Hatton. The play passes in a motion picture atelier. Robert Edeson, Lola Fischer, Lowell Sherman, France Bevendtsen, Corinne Barker, Bernice Buck, and others will be seen in the leading roles.

Ruth Helen Davis's "The Guilty Man" will be given by Mr. Woods early in the season. It is based on a novel by Francois de Coppee and was rewritten by the late Charles Klein. Irene Fenwick, William Devereux, Gareth Hughes, Paul Doucet, and others will be seen in the play.

Willard Mack has supplied Mr. Woods with two plays, "King, Queen, Jack," in which Norman Trevor will play the leading role, and "Her Market Value," in which Marjorie Rambeau will be seen.

Another play to be performed under Mr. Woods's management is "That Day," by Louis Anspacher, in which Katherine Kidder will have a part similar to that she played in "Madame Sans Gene." "Common Clay," Julian Eltinge and "Potash and Perlmutter in Society" will be seen on the road.

The first of the new plays to be produced by Selwyn and Company next season will be "John W. Blake," by Rol Cooper Megrue and Irvin S. Cobb. This play will be acted outside New York at the beginning of September, and will be brought here two weeks later. George Nash and Janet Beecher will have the leading roles.

Other enterprises of Selwyn and Company will be "Just for To-night," written by Avery Hopwood for Margaret Illington, who will be supported by Walter Jones, Aubrey Smith, Effingham Pinto, Rae Selwyn, and Robert Fischer. It will be seen in New York, Oct. 16. "Betty, Behave," by Ralph Renaud, will next be produced at Thanksgiving time. The principal role will be played by Jane Cowl, with Orme Caldara, Frank Kemble Cooper, Helen Tracy, Clare Weldon, and others in the cast. "The Double Cure," the latest play by Edgar Selwyn, will be produced at Christmas time.

The Harris Theater, which Selwyn and Company leased last season, is being redecorated, and when the work is finished, probably early next month, "Fair and Warmer" will be transferred there from the Elltinge. In Boston their Park Theater will begin its season Sept. 1 with "Hit-the-Trail Holliday."

## JAMES J. CORBETT TO STAR

James J. Corbett will be starred next season in a company of "Hit-the-Trail Holliday," to tour the South, according to present plans of Cohan and Harris. Since he left the pugilistic arena, Mr. Corbett has appeared in several stage productions, notably those of "Cashel Byron's Profession" and "The Burglar and the Lady." He has also played in vaudeville and motion pictures.

A third company of "Hit-the-Trail Holliday," headed by Frank Otto and Lola Merrill, will go to the Pacific Coast. The New York company, with Fred Niblo, will play the principal Eastern cities.

## CARTER WRITING MELODRAMA

Lincoln J. Carter, inventor of the cavalry charge scene in the Winter Garden revue, is at work on a melodrama, which the Shuberts will produce the coming season.

# ON THE RIALTO

Old Broadway is so dull to-day
There's nothing much to write about.
A border war seems far away;
The Westerners complain of "drought."
"The Boomerang" still plays—and pays;
Belasco must be getting rich.
The *Telegram* just slays—and slays
The Germans in the Verdun ditch.

The Giants journey West again
To try to break their wretched luck;
Shaw grills Earl Grey with caustic pen—
Such enterprise requires some pluck.
Frank Munsey joins the *Press* and *Sun*.
This stuff should now begin to pall;
A plunge into the surf is fun;
Bernhardt is coming in the Fall.

Long Branch is getting quite blasé
O'er farces destined for New York;
What has become of Enver Bey?
Will Irishmen rebel in Cork?
Preparedness is now the cry
Throughout our great defenceless land.
Judge Hughes will win some prophesy;
Let's go and listen to the band.

L. R. R.

♠

It is not generally known that Lionel Walsh, the English actor, who recently died from wounds received while fighting with the British Army in France had distinguished himself upon the battlefield on a former occasion. Mr. Walsh went through the entire three and a half years of the Boer War as a soldier in Lord Roberts's army, fighting with such gallantry that upon his return to England at the close of the war he was wearing the epaulettes of a captain in the Nineteenth Mounted Infantry.

As a humorist Mr. Walsh achieved distinction as the inventor of that comic line, which has been quoted the country wide, viz.: When told that a certain man dying abroad asked to be taken back to America and buried in Yonkers, he calmly queried:

"And what are Yonkers?"

♠

George M. Cohan will have no opportunity in his next season's revue to satirize the tendency Jane Cowl may possess to play weepy roles, as an announcement just issued by the Selwyns states that Miss Cowl is to be starred in a comedy called "Betty Behave." Miss Cowl's new plans were undoubtedly prompted by the burlesque which Valli Valli presented in the "Cohan Revue" of her performance in "Common Clay." Miss Valli also sang a number in which the refrain began, "Crying Jane, singing Jane."

Not to be outdone by Vallie Valli, Ina Claire has introduced in the current "Follies" an imitation of Miss Cowl in "Common Clay."

Miss Cowl does not intend to achieve fame solely as an interpreter of emotional roles and so, next season, she will enact a bright vivacious young girl, who laughs her way through life.

♠

New York producers continue to defy Jersey heat and skeeters with unparalleled energy. Excluding Atlantic City where most of the new plays are given preliminary performances, Long Branch and Asbury Park are running a merry race for the honor of being the chief "dog" town. The following plays have been, or are soon to be, produced at one or the other of these cities: "Betty Behave," "The Squab Farm," "Her Other Name," "The Shadow of a Doubt," "Seven Chances," "Like Mother Made," "The Guilty Man," "King, Queen, Jack," "His Bridal Night," "Sweet Genevieve" and "The Man Who Came Back."

♠

George Relph, who returned to England last month to enlist in the British Army, was recently quoted in a London newspaper as saying that theatrical conditions are very bad, most of the players being at the front. A New York paper, printing his statement, quoted in a London newspaper as saying that theatrical conditions are very bad, most of the players being at the front. A New York paper, printing his statement, quoted Mr. Relph by declaring that while some of them may be at the front, a majority of them were in New York.

## NEW WHEEL TO START

### International Circuit Takes in 38 Theaters for Week Stands

The chain of thirty-eight theaters recently linked together as the International Circuit by Gus Hill will begin its season on Aug. 28. The circuit will be conducted after the manner of the burlesque wheels, with one production for each theater. A play will remain in a theater a week, and then move to the next one. Farces, comedies, musical comedies, and melodramas will be presented, and the highest price in all theaters will be 75 cents.

The list of attractions for the circuit and the points where they will open on Aug. 28, are as follows:

"The Eternal Magdalene," Philadelphia; "Treasure Island," Philadelphia; Bickel and Watson, Philadelphia; Eugenie Blair, Baltimore; "The Daughter of Mother Machree," Washington; Dave Lewis, Richmond; "The Natural Law," Atlanta; "When It Strikes Home," New Orleans; "Bringing Up Father," Memphis; "Broadway After Dark," Birmingham; Emma Bunting, Nashville; "While the City Sleeps," Louisville; "The Funny Mr. Dooley," Cincinnati; "The Girl Without a Chance," St. Louis; "The Outcast," Kansas City; "Which One Shall I Marry?" Omaha; Thurston, Minneapolis; "A Little Girl in a Big City," St. Paul; Fox and Stewart, Milwaukee; "My Mother's Rosary," Chicago; "Where the River Shannon Flows," Chicago; Nancy Boyer, Chicago; "The Little Girl God Forgot," Detroit; Mabel Montgomery, Toledo; "The Woman He Married," Cleveland; "The Old Homestead," Pittsburgh; "The Heart of Dixie," Buffalo; "Texas," Toronto; Gracie Emmett, Montreal; Kate Elinore, Albany and Schenectady; "Sinners," Boston; "Path of Folly," Providence; "When Dreams Come True," Brooklyn; Joe Welch, New York; "The Curse of the World," Jersey City; "Mutt and Jeff's Wedding," New York; "In Walked Jimmy," Brooklyn; and Adolph Phillips, Newark.

## NEW MUSICAL PLAY

### Shuberts to Produce Work by Cosmo Hamilton and Leslie Stuart

The Shuberts have accepted for early production a musical comedy by Cosmo Hamilton and Leslie Stuart, the former the author of "The Belle of Mayfair" and "The Blindness of Virtue," the latter the composer of "Floradora" and "Havana." This will be Mr. Stuart's first score in two years, his latest musical activity having been his appearance on the English variety stage as accompanist to his daughter, May Leslie-Stuart. Mr. Hamilton is said to be at present with the British Army in France.

## MISS RING'S NEW PLAY

### To Appear in "Broadway and Buttermilk," a Comedy with Songs

The title of Willard Mack's play, "Jane O'Day from Broadway," in which Blanche Ring is to appear next season, has been changed to "Broadway and Buttermilk." It will not be presented as a straight comedy, but will have several interpolated songs. Schuyler Green has been commissioned to write the lyrics and Charles Milligram the music. The supporting company engaged includes Helen Lowell, Josephine Morse, Fayette Perry, Rea Martin, William P. Carleton, Calvin Thomas, Knute Erickson, Tommy Meade, L. B. Foley, and Charles Walton.

## GAVE TWO WEEKS' NOTICE

An announcement from the offices of Tully and Buckland, Inc., states that "Omar, the Tentmaker," which ended its engagement recently in Chicago, did not close "without giving the customery two weeks' notice." Formal two weeks' notice was given the members of the "Omar, the Tentmaker," company on April 15 to take effect April 29. Prior to the posting of this notice, the statement says, each and every member of the company signed an agreement, whereby the management was granted the privilege of closing the company on as short notice as might be necessary during any period that was played beyond April 29. The Chicago engagement was part of a supplementary season and the company could have been closed on twenty-four hours' notice had the management desired. As a matter of fact, the company was given one week's notice, although this was merely an action of courtesy on the part of the management, the company having previously received their regular two weeks' notice.

## FIVE NEGRO STOCK COMPANIES

A. C. Winn, director of the Lafayette Theater, and the first manager to establish a negro stock company in New York, announces that he will manage five negro stock organizations during the coming season. Three of these will have theaters in New York, Washington, and Philadelphia, respectively. It is possible that there may be also a company in Boston. Each organization will play a repertoire which includes dramas, melodramas, comedies, and musical comedy.

## BICKEL AND WATSON IN PLAY

Bickel and Watson will be starred next season in a farce with music entitled "Look Who's Here." They will appear on the new International Circuit, under the management of L. M. Goodstadt.

## ACTORS' EQUITY ASSOCIATION

### E. H. Sothern Accepts Place on Council of Association

**Members of the A. E. A. Are Most Earnestly Urged to Send In their Permanent Addresses to the Office of the Association**

At the last meeting of the Council, held in the association rooms, 608 Longacre Building, July 3, the following members were present: Howard Kyle, presiding; Messrs. Edwin Arden, George Arliss, John Cope, Jefferson De Angelis, and John Westley.

New members elected:

Herbert Fortier
John H. Lemberg
George Carleton Somnes
Nena Blake
Ralph Brainard
Monte Carter
Raymond Crane

Edward H. Sothern, who is a life member of the A. E. A., and has co-operated heartily with it on several occasions in securing equity for actors, has accepted a place on the enlarged Council. He writes:

"Of course, I shall be happy to serve in any capacity, but, I fear, I shall not be able to be present at many meetings. At present I am busy with a contract with the Vitagraph Company, which will continue for another three months. It keeps me occupied all day *every day*, and after that I propose to sail for England. You know I am in sympathy with all the objects of the association, and wish to help in every way."

Mr. Sothern will be a highly valued accession to our body. Those of us who know him best and love him for his kindly virtures, and his never failing resentment of aspersions against the profession of his choice, have a shrewd suspicion that he will not be away from New York very long. We are thoroughly certain that he is an American actor and nothing else.

Mr. Sothern has figured as an actor-manager so long that we think there is a special significance in what he says and does for the A. E. A. But we take no less satisfaction in announcing the favorable responses of those two representative actors, Harry Harwood and Walter Jones, to the call of the Council.

Again, we must ask that members bear in mind that the A. E. A., while inspired with an essential degree of idealism, must observe, in many adjustments of claims, what is humanly practicable. Ill-advised jumping upon a debtor, who is honest, though unfortunate, is likely to force him into bankruptcy, while a sensible and patient attitude on the part of a creditor-actor may enable the manager to get on his feet and discharge his obligations. Please note that we say, "who is *honest*, though unfortunate."

One day this week we shall have an arbitration case wherein the parties concerned seek a decision as to what constitutes a "heretofore unproduced" play, as mentioned in Exception b Clause 2 of our contract with the two weeks' notice.

By an error, the name of Mrs. Stuart Robson was omitted from the list of new members elected June 20 in the A. E. A. column in THE MIRROR of July 1.

Our Chicago office forwarded us a letter last week whose contents were as follows:

"As you know the Mid-West Theatrical Managers' Association meets in Chicago, July 10 and 11. If there is some prominent player in town belonging to the A. E. A. would be glad to have him present and make an address. This association is composed of producers and opera house managers, but is interested in every movement that works for the good of show folks."

We wrote Mr. Castle, who is in charge of the Chicago office, to confer with his co-deputy, Will Deming, of the "Nothing But the Truth" company, now appearing at the Garrick Theater there, and decide upon who should represent us at this meeting.

As we are writing the matter for this column the first copies of *Equity* are coming from the printers. Take what pains we may, it seems that typographical errors *will* happen. "A. E. S." as a substitute for "A. E. A." in the caption of page six makes us speechlessly exasperated. What next?

BY ORDER OF THE COUNCIL.

## GIVE "GHOSTS" IN BROOKLYN

A performance of Ibsen's "Ghosts" was given last Friday night by the Art Drama Players at the Brownsville Labor Lyceum, 229 Sackman Street, Brooklyn. Madame Agathe Barsescu, the Roumanian actress, played the role of Mrs. Alving while Thomas Mitchell was seen as Oswald. The play was produced under the direction of William Podmore, a well known English actor, who was for several seasons connected with the Repertory Theater in Manchester, England.

The presentation of "Ghosts" inaugurates a series of performances which the Art Drama Players are to give throughout the coming season for this same community. The same series will also be presented for similar community audiences in Greater New York.

## "HIGH JINKS" FOR LONDON

LONDON (*Special*).—The American musical comedy, "High Jinks," by Otto Hauerbach and Rudolf Friml, will be the attraction at the Adelphi Theater, London, in the Autumn, following the close of the engagement of "Tina."

## GEORGE B. COX LEFT $1,000,000

CINCINNATI, O. (*Special*).—An inventory of the personal estate of the late George B. Cox, Republican leader and capitalist, was filed recently in Probate Court. The total appraisement shows a valuation of $1,000,513, but thousands of shares of stock were appraised as worthless. Theatrical stock comprised half of his fortune. His theatrical holdings were appraised as follows:

Three thousand and six hundred shares of the United Theaters Company, common, $432,000; 975 shares of the Olympic Theater Company, $87,750; 58,216 shares of the World Film Corporation (at 50 cents), $29,180; 10 shares of the Cincinnati Walnut Theater Company, $1,000; 11 shares of the Strand Amusement Company, $1,100; 5 shares of the Loew Theatrical Enterprise, $200. Three $10,000 debenture bonds of the Shubert Theatrical Company and 3,049 shares of the Shubert Theatrical Company were appraised as worthless.

As Mr. Cox left no will, the entire estate goes to his widow.

## DEATH OF HOWARD P. TAYLOR

Howard P. Taylor, playwright, died yesterday at his residence, 583 Riverside Drive. He was seventy-eight years old and had been suffering for six years from rheumatism.

For many years Mr. Taylor was a close associate of Mark Twain and collaborated with him in the turning of "A Connecticut Yankee at the Court of King Arthur" into a play. He was born in Louisville, and while a boy went to San Francisco, where he took up newspaper work.

Mr. Taylor built the old Grand Opera House in San Francisco and was its manager for many years. He had charge of Adelina Patti's first trip to the Coast. His first play was "Snowflake," in which he started Annie Pixley, then at the beginning of her career. He had great success with his play "Caprice," in which Minnie Maddern Fiske starred for seven years.

Some of his other plays were "May Blossom," "Inherited," "The Little Pauper," "Pretty Miss Nobody," "Little Puck," "Nell Gwynne," "Chick," "Chrissy," "A Drummer in Petticoats," "Flashlights of New York," "Scrambled Matrimony," "Society Shadows" and "The Jolly Widow."

## TO PRODUCE "HAPPINESS"

"Happiness," by Allan Davis, described as a modern morality play, is being presented this summer as one of the leading attractions of the seven-day programme of the Chautauqua Association of Pennsylvania. The production is under the direction of Mary Agnes Doyle who is also playing the leading role. Miss Doyle was a junior member of the New Theater Company, and is favorably known as a dramatic reader. Students from Swarthmore College complete the balance of the cast. Negotiations are being made for a New York production of "Happiness" in October.

## DEATH OF LIONEL WALSH

Lionel Walsh, a young English actor well known in this country, died July 1 in London from wounds received while he was fighting with the British Army in France. He was a major in the Second Battalion of the Royal Dublin Fusileers. When the war began he was one of the first English actors to start for the front. He was promoted to second lieutenant and then to major for conspicuous gallantry.

Mr. Walsh was chiefly known on the stage as an actor of "silly ass" roles. He appeared in several musical productions, including "Little Miss Fix-It," "The Hoyden," "The Fair Co-Ed," "The Jolly Bachelors" and "The Wife Tamers."

## "COHAN REVUE" TO TOUR

"The Cohan Revue" will begin its tour on August 14 at Atlantic City. One week later it will enter upon an indefinite engagement at the Grand Opera House, Chicago.

The company will remain virtually the same as last season. The only two changes of importance will be Jere Grady, who will take the place of Percy Ames as Detective Carroll, and Grace Nolan who will succeed her sister, Alice Harris, as the violinist of the Ziegfeld roof.

## LYON RECITAL AT NEWPORT

Mr. and Mrs. Damon Lyon are giving their annual recital and concert at Newport this week. Their programme includes Edith Malwym, the noted Welsh singer; Ruth Colton and Grace Hathaway, dancers; and "La Petite Metrova," a dancing prodigy eight years old.

## GEST TO PRODUCE "APHRODITE"

Morris Gest has obtained the American rights to "Aphrodite," one of the spectacular plays presented in Paris several years ago, and will produce it at the Manhattan Opera House this season.

## "THE GOLDEN LILY"

"The Golden Lily," a fantastic musical play, with book and lyrics by Arthur J. Lamb and score by Jules Chauvenet, will go into rehearsal on Aug. 5, under the direction of Henry Lehmann.

DORIS KEANE AND OWEN NARES.
In "Romance," which has now passed its 300th performance at the Lyric Theater, London. At the conclusion of her engagement in this play Miss Keane will probably be seen in London and New York in a dramatization of Arnold Bennett's novel, "The Book of Carlotta."

## GOSSIP

Frances Neilson, now appearing as leading woman with Edward H. Robins in stock at the Royal Alexandria Theater, Toronto, has been engaged to play the leading role in a new comedy by George Broadhurst to be produced in New York early in the Fall.

Gareth Hughes has been engaged for the part of Pendennis in the dramatization of Thackeray's novel in which John D. Williams will present John Drew.

Allen Kerns will supplant Ernest Truex in "Very Good Eddie," when that production goes on tour in the Fall. Other changes will be Wellington Cross, who will take the part of Oscar Shaw, and Lois Josephine, who will succeed Anna Orr.

Ernest Rowan will have a character role in New York next season in a new comedy to be presented by the International Producing Company. Mr. Rowan was the successor to Emanuel Reicher in the role of Old Ansorge in "The Weavers" during the past season.

Alice Gale has been engaged to play a leading role in "Jane Clegg" to be done by the International Producing Company, under the stage direction of William H. Gilmore.

Ian Maclaren, who was last seen in this country in the Granville Barker Greek plays, is now the manager and producer, as well as chief actor, at the Little Theater, Sydney, Australia.

John Harwood and Jeffreys Lewis have been engaged by the Charles Frohman Company for important roles in "Please Help Emily."

Barnett Parker has been added to the cast of "Step This Way."

Mr. and Mrs. George Lessey (May Abbey) have returned from a trip through New England and Long Island in their new motor.

Eleanor Christy, who played the dual roles of Intoxication and Frailty in "Experience" during the long run of that play at the Casino Theater a year ago, has been re-engaged by Elliott, Comstock and Gest to assume the same roles next Fall, when the play opens in Philadelphia in August.

Kathryn Purnell is busily engaged reading plays, in an effort to find a suitable vehicle for the coming season. Miss Purnell will be seen on the newly-formed International Circuit.

Marie Carroll is playing the leading role in H. H. Frazee's farce production, "Nothing But the Truth" in Chicago. She was last seen in "Rolling Stones."

Bird Millman has again been added to the list of entertainers in Ziegfeld's "Midnight Frolic," above the New Amsterdam Theater. Miss Millman also appears in the "Follies" downstairs.

Kathrine Kaelred is enjoying a rest at her Summer home, Seabright, N. J.

Emily Ann Wellman is resting at her home at Tuckertown, N. J. She will probably be seen on Broadway this season in a new play.

William P. Carleton has been engaged by Frederic McKay to play the leading masculine role with Blanche Ring in "Jane O'Day from Broadway." Mr. Carleton was with Miss Ring in "The Yankee Girl" and "The Wall Street Girl."

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## COLORADO SPRINGS

COLORADO SPRINGS (*Special*).—For the sixth week of their stock run at the Opera House, Theodore Lorch company presented July 3-8 Cohan's success, "The Man Who Owns Broadway," with Theodore Lorch in Raymond Hitchcock's role of Sydney Lyons. The production was up to the usual high standard of this company and capacity business was the rule. Theodore Lorch and Cecil Ray scored strongly in the leading roles, and Elroy Ward added many friends to his list of followers as Anthony Bridwell. Frank Roberts and Mabel Rhodes appeared advantageously as Tom Bridwell and Ethel Wilson, Claude Gagnon met every opportunity offered in the part of George Burnham and Kathrine Sheppard, as Caroline Curtis won immediate favor with a pleasing personality and a most attractive voice. Others seen to advantage were Fritz E. Boone, Lee Brandon, Robert Hutchinson, and Josephine Boone. A large and attractive chorus and an excellent scenic production were strong features.

"Blindness of Virtue" current week.

FRED. P. WELLS, M. D.


STEIN'S MAKE-UP
ABSOLUTELY GUARANTEED


## "BOUGHT AND PAID FOR," HARTFORD

HARTFORD, CONN. (*Special*).—The Poli Players, week of July 3, were headed by Julia Dean in person. It is unnecessary to make a criticism of Miss Dean's work, as she is always a consistent player and for some years past has been well up in the "star" class. Her old friends, who remembered her days with the old Hunter-Bradford Co., at Parsons Theater, were present in large numbers and she also made many new friends. Her work in "Bought and Paid For" week, 10, was better. James Crane, excellent actor that he always is, did very well and received strong support by other players. Carl Jackson, Gilberta Faust, Ninita Briscow, and J. Irving White did well. Enid May Jackson also did a very creditable piece of work. John Dilson also pleased as he usualy does. Attendances extremely large and considerably over 20,000 admissions were taken in. It is expected that Edmund Elton and Marguerite Skirvin, both formerly leading members of the company, will be seen with the company shortly.

Corse Payton Stock closed at Parson's July 1.

"DIANA."—The artistic motion picture—and a fair supporting bill at Hartford July 6-8.

Business at Palace good, but owing to warm weather attendances have fallen off somewhat. SEYMOUR WEMYSS SMITH.

## NOTES

Charles Dowe Clarke and Knute Erickson has been added to the group of players who will appear with Blanche Ring in "Jane O'Day from Broadway."

Tileston Bryce gave an attractive entertainment of dramatic playlets, character songs and Shakespearean impersonations, on June 29, at Palenville, N. Y., for the benefit of the Literary Society of that town.

Three companies will present "The Blue Paradise" on tour next season. The first will open in Chicago Sept. 5, the second in Philadelphia Oct. 2, and the third in Brooklyn Oct. 9.

James H. Morrison of Ethel Barrymore's company is spending the Summer with the M. C. Rankins of New York at their estate, Rock Castle, at Yarmouth, N. S.

William H. Gilmore will stage the production of "Jane Clegg" for the International Producing Company.

Paul Gordon has been engaged for a prominent part in "The Dawn," which is to be presented in New York in August.

Whitford Kane is collaborating on a new play for his own use next season.

Kirah Markham is to be a leading member of Otis Skinner's company next season.

Rosamond Carpentier is to appear in the leading part in a new comedy phantasy, "Miss Devil-may-care," which will be produced next season.

Lester Lonergan and his wife, Amy Ricard, have gone to the Maine woods. Next season Mr. Lonergan will have a leading part in a new New York production and Miss Ricard will return to the stage to appear in a new comedy.

Lillian Kingsbury, who was recently married, is enjoying a deferred honeymoon at Chicopee Falls, Mass., where she will remain until September, when she will resume her vaudeville tour in "The Coward."

Allyn King played Ina Claire's role in the "Ziegfeld Follies" last week during the latter's absence, on account of illness.

Rex McDougall has been engaged for the cast of "Caroline," in which Margaret Anglin is to appear next season.

Contrary to reports, Lyn Harding, who recently sailed for England, will return to this country in the latter part of August, and will be seen as the King with Sir Herbert Tree in "Henry VIII." on tour.

John Cort has re-engaged the Theodore Bendix Quartette for the Cort Theater the coming season.

Ella Baker, actress, was the recipient last month of a substantial legacy from the late Mrs. Maurice Barrymore. Miss Baker's last appearance on the New York stage was in W. A. Brady's "The Things That Count" company.

Robert L. Dailey and Mrs. Dailey (Genevieve Cliffe) are vacationing at Dingman's Ferry. Mr. Dailey reports that he is reducing, having disposed of seven pounds.

May West is back in vaudeville, appearing with her sister in an act, called "May West and Sister." Their act appeared recently at the Fifth Avenue Theater.

Dorothy Webb has been engaged by Oliver Morosco for a new production, and is now in Los Angeles.

Edwin T. Emery, who has been specially engaged to stage "The Midnight Girl" and "Oh, I Say," for the Gottlieb and Marx musical season in San Francisco, will stage a new play for the Belasco management at the Alcazar before returning to New York to produce "The Marriage Trap" for John Cort.

## BORN

A SON, Neil Barrett, Jr., was born to Mr. and Mrs. Neil Barrett (Laura Stone), on June 28, at Thurston Sanitarium, Beeville, Texas.

## DIED

REISS.—Nat Reiss, showman, 43 years old, died last week at his home in Chicago. Mr. Reiss began his business life in the minstrel line and for the last seventeen years has been the proprietor of tent shows. His circus was playing Elgin at the time of his death.

HYAMS.—Nat Hyams, seventy-six years old, prominent as an actor years ago and manager of the old National Theater in Cincinnati, died at his home in that city on July 2. He is survived by his widow, Imogene, an actress, of the old school, and five children, including Leona Hyams and Mrs. W. O. Wheeler, both of New York city.


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ROBINSON.—Robert Robinson, a veteran stock actor, died June 22 at his home, 809 Cherry Street, Kansas City. He was born in 1869 in Detroit and joined a stock company there when he was seventeen years old. For a number of years he was with Mme. Rhea and one season with Booth and Barrett. Mr. Robinson was in the Sam S. Shubert and Bert Whitney theatrical companies for eight years. He had played in stock companies in Buffalo, N. Y., Knoxville, Tenn., and Paterson, N. J. Mr. Robinson is survived by his wife, Mrs. Catherine Robinson.

FISHER.—Charles Fisher, a veteran actor, died at Stamford, Conn., on July 1, following an illness of over a year. Mr. Fisher had been on the stage for over forty years, his first engagement being with Mrs. John Drew, at the Arch Street Theater, Philadelphia, and he also played in the old Pittsburgh Stock company. In later years he appeared with Edwin Booth, Lawrence Barrett, Fanny Davenport, Clara Morris, Annie Pixley, and many others. He played the part of Joel Gates with James A. Herne's "Shore Acres," and was the original Judge Rigby in "The County Chairman." He also originated the part of Blinky Lockwood in "The Fortune Hunter" and of Silas Page with Mrs. Fiske in "The High Road." He leaves a widow and two daughters.

HERTING.—Frederick A. Herting, a veteran minstrel, died recently in the Hahnemann Hospital in Philadelphia. Mr. Herting was born in Philadelphia fifty-eight years ago, and when not on the road he made his home in that city. He was associated at various times with the shows of Primrose and West, Dockstader, Evans and other well-known minstrel producers.

MINER.—Edwin D. Miner, general manager of the Miner Theater interests, died July 9, at his home in No. 1940 Grand Concourse, the Bronx, after an extended illness, due to a complication of diseases. Mr. Miner was fifty-two years old. He leaves a widow, son, and a daughter. He was the son of Henry C. Miner, who established a chain of burlesque houses of that name. Following the death of his father, Mr. Miner became vice-president of the Henry C. Miner estate. He also was president of Edwin D. Miner and Thomas Miner, Inc., theatrical producers, with offices at No. 147 Broadway.


**WARNING!**

THE SUPREME COURT OF THE STATE OF NEW YORK has by the final judgment and decree of Mr. Justice Hotchkiss established the exclusive rights of the undersigned, as author, in the song and title,

"I CAN DANCE WITH EVERYBODY BUT MY WIFE"

(from the musical comedy, "SYBIL")

Notice is given that the song has been duly COPYRIGHTED at Washington, D. C.

ALL INFRINGERS WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW

Dated July 3d, 1916.

JOSEPH CAWTHORNE

Dittenhoefer, Fidel & Knox
Attorneys for Joseph Cawthorne
32 Broadway, New York City.

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## A VOICE THAT REACHED

PITTSBURGH (*Special*).—The Pittsburgh Hippodrome at Forbes Field opened July 3 with a host of good acts. Edith Helena, well known here as prima donna of the Aborn Opera company and later connected with the Schenley, was given a big reception and proved one of the big features of the bill. Her voice could be heard distinctly throughout Forbes Field. On the Fourth the audience was one of the largest seen at Forbes Field.

"Tempest and Sunshine" and Toots Paka and her Hawaiians shared honors as headliner of a good bill of vaudeville at the Davis July 3-8. Maleta Bonconi is a feature of the bill July 10-15. "The Unwritten Law" (photoplay) is in its second week at the Pitt. The Schenley continues in cinema offerings also.

D. JAY FACKINER.

## CHICAGO

### New Management at the Columbia—Kathryn Swan Hammond—Frontier Show in August

CHICAGO, July 13 (*Special*).—There is another change in management at the Columbia on July 16, when E. H. Wood, who managed the house for three years and a half after it opened, returns there, succeeding Colonel William Roche, who has had the management of the house two years. The policy of the Eastern wheel seems to be to shift its managers. When Mr. Wood was shifted to Detroit two years ago he declined, and has been the picture editor of the Chicago *Evening Post* since then. It is presumed that the resignation of Colonel Roche as manager of the Columbia followed an effort to switch him to some other house on the circuit.

Kathryn Swan Hammond, whose headquarters are at Kansas City, Mo., and who is known to many professionals, has been styled "The Little Mother of the Profession" by the dramatic colony of that city, and the name so well befits her that Chicagoans who know her sterling worth have taken it up, with the belief that the classification will become country wide.

The Chicago Shan-Kive Round-Up will be held at the old Cubs Park, Aug. 19-27, inclusive, and Melville B. Raymond is located at an office in the Hartford Building, where he is giving this exposition his attention. It will be a sort of reproduction of frontier days, a reunion and round-up. A street parade is announced for Saturday morning, Aug. 19.

Jack Williams has secured the Western rights to "Freckles" from the Broadway Amusement Company for the coming season.

The Strollers' Club has advanced its dues from $6 per year to $10 per year.

The Nominating Committee appointed by the Advisory Board of the Mid-West Theatrical Managers' Association a week or so before the second annual convention, consisted of Merle H. Norton and Fred J. Byers, of Chicago; Gus Wilkie, of Elkader, Iowa.; Sam Carlton, of Frankfort, Ind., and Joseph G. Rhodes, of Kenosha, Wis.

William Norris succeeded Clifton Crawford as leading comedian of "The World of Pleasure" at the Palace last week.

Punch Wheeler has resigned as press agent of the Wheeler Brothers' Circus.

The Al. G. Barnes's Circus exhibited at Evanston last Saturday. It has size and merit.

Cort: "A Pair of Queens," eleventh week.

Columbia: "The World of Frolics," seventh week; S. H. Dudley is a newcomer in the comedy department.

Olympic: "So Long Letty," twenty-second week.

Garrick: "Nothing But the Truth," sixth week.

Princess: Henry E. Dixey in "Mr. Lazarus" is developing into a real comedy success; some say it is the best comedy seen here since "The Fortune Hunter," fourth week.

Palace: "The World of Pleasure," eighth week.

E. E. MEREDITH.

## K. & E. NAME A THEATER

### Take Down "The Shubert" and Put Up "The Jefferson"—For Joe—In St. Louis

ST. LOUIS (*Special*).—The Shubert Theater has been renamed the Jefferson, not in memory of Thomas, patron saint of Democracy, nor yet because it is near a hotel of the same name, but because the theatrical world had a genius by the name of Joseph Jefferson.

Such was the information brought to St. Louis by Alfred E. Aarons, general manager for Klaw and Erlanger, who have superseded the Shuberts in the management of the Twelfth Street playhouse.

"Mr. Erlanger selected the name," said Aarons, "and it was chosen because he wished thus to pay tribute to the memory of the great actor."

Aarons came to St. Louis to direct the selection of the Jefferson's decorative scheme.

HAGERMAN.

## NOVELTIES FOR ST. LOUIS

ST. LOUIS, Mo. (*Special*).—William J. Flynn, manager of the Associated Theaters, including the Park and Shenandoah, has a number of novelties to announce for the near future. First and foremost is the return to the Park Opera company of Roger Gray who was for ninety weeks leading comedian of that company. Gray returned and opened July 17 in one of the Park Opera company's characteristic revues, several of which have been given in the past two years with superlative success. At the same time Miss Florence Mackey began an engagement as prima donna with the company, and Carl Haydn, one of the original Park Opera company, returns to again sing tenor roles.

Mr. Raymond Crane and Miss Anne Bussert have resigned to take effect July 16; both will return to New York to resume their metropolitan work with new productions.

Week July 6 at the Park, "Jumping Jupiter," the Richard Carle musical farce, is doing well with Crane in the leading role, and Anne Bussert as prima donna. Next week the patriotic military musical comedy, "When Johnny Comes Marching Home," will be given a spectacular staging with an enlarged chorus, and new and original scenic effects. Fred Bishop is giving much time and thought to this offering and its timeliness when our boys in blue are "On Their Way to Mexico" should cause it to prove a popular entertainment.

The weather here has been unusually hot and humid for the past two weeks, and amusement enterprises have not been doing well. Even the popular "movies" have fallen off in business.

HAGERMAN.

## LIVELY AT PITTSFIELD, MASS.

PITTSFIELD, MASS. (*Special*).—"The Littlest Rebel" proved a good drawing card for Fourth of July week. The play was well mounted, well cast, and costumed correctly, and the "armies" surprisingly well trained. Miss Violet Howard, especially engaged for the part of Virgie Cary, was well liked; Miss Ruth Gates as Mrs. Carey charming, and Mr. William Sullivan as Colonel Morrison convincing; Mr. Frank Hetterick made a capital General Grant; cast to a great advantage as the Confederate Scout Carey; Mr. Hal Castle surpassed by a big margin any previous work that he has thus far done with the Colonial Players. The outstanding feature and a bit of acting that stood head and shoulders above any other individual work in the play was the handling of the part of Uncle Billy by Mr. Wilmer Bentley. Sunday, July 2, at the Colonial Theater, a sacred concert was rendered by the Kronprinzessin Cecilie Band, of East Boston. A capacity house greeted the German sailors and well rewarded the Turn Verein Germania for bringing the steamship band to Pittsfield. The programme consisted, in the main, of selections from the German operas and were excellently rendered.

L. ARNOLD EADIE.

## RICHMOND ON THE JAMES

RICHMOND, VA. (*Special*).—The best in motion pictures are being shown week July 3-8 at the following houses to capacity audiences:—

Bijou: William H. Thompson and Charley Ray in "The Dividend," and a Keystone comedy.

Strand: Anna Pavlowa in "The Dumb Girl of Portici." Next week Edna May in "Salvation Joan," and William Gillette in "Sherlock Holmes."

The Strand has recently been repainted inside and outside and has a hustling new manager in person of Mr. H. C. Fourton.

Odeon: Myrtle Stedman in "The American Beauty."

Colonial: Harold Lockwood and May Allison in "The Masked Rider"; William Farnum in "The Man From Bitter Root."

Isis: Stuart Holmes and Dorothy Bernard in "The Sins of Men." Clara Kimball Young in "The Feast of Life." Billie Burke in "Gloria's Romance," and Edmund Breese in "The Spell of the Yukon."

Rex: Anna Little in "The Range of Lonesome Gulch." "Wasted Years." "A King of Make Believe," featuring Crane Wilbur.

New: Sis Hopkins in "The Mysteries of Myra." Charlie Chaplin in "A Night at the Show," and others; Robert Louis Stevenson's "Treasure Island," and Charlie Chaplin.

NEAL AND MCCONNELL.

## EVERYBODY READY IN MACON

MACON, GA. (*Special*).—Preparedness parade, the largest in the State, with over 75,000 visitors here and over 30,000 people in the parade, and of this number 6,000 were the National Guard of the State that is camped here, made the moving picture business big at the Palace and the Macon July 3-8.

ANDREW OLIVER ORR.

## BOSTON

### Hub Disappointed Because It Was Not Shocked—The Plymouth's New Manager

BOSTON (*Special*).—We continue with no regular theaters open, except the Majestic, which is crowding them in with "Where Are My Children?" the "birth control" picture. On the opening night the scene on Tremont Street reminded you of the first night of "The Birth of a Nation," for an efficient publicity department had hinted of the picture's "sensationalism," and seemed to invite action by the censors. As it was, the censors didn't even appear in the scene, and the picture turned out to be not at all shocking. It is not only quite moral; it is even interesting.

Thus the movies and vaudeville have things quite to themselves. Florence Nash in "Pansy's Particular Punch" is the headliner at Keith's.

It transpires the Plymouth will next season be in the hands of Ed. Smith, the local manager for the Shuberts. He already has in charge the Wilbur, Shubert, and Majestic.

Notwithstanding labor troubles which have interfered with the work the reconstruction of the Tremont Theater will be completed on time, and the house will reopen in September with Mrs. Fiske in "Erstwhile Susan."

The early bookings of the Hollis are "The Melody of Youth" and Sir Herbert Tree in "Henry VIII."

"The Amber Empress" in a revised version will probably reopen the Colonial some time in August.

FORREST IZARD.

## STATEN ISLAND TO ELMIRA, N. Y.

"The Princess Lulu," a musical comedy, the book and lyrics by Dr. James W. Musgrove, and the music by Mrs. Cheerful Willoughby Kappes, will be given a "tryout" at a leading theater in Elmira, N. Y., beginning the week of Monday, July 24, with the hope that it will ultimately find its way to Broadway. It is said to be a sprightly comedy, with catchy music. "The Princess Lulu" was produced for the first time at the German Club rooms, Stapleton, Staten Island, on May 17, 1915, by local amateurs, Dr. Musgrove taking the leading comedy role, and Mrs. Kappes leading the orchestra. It is the belief among Staten Islanders, who saw the piece in 1915 that it will make a splendid hit.

Dr. James W. Musgrove is a prominent dentist of Stapleton, Staten Island; a member of Staten Island Lodge of Elks, and other local organizations. Besides "The Princess Lulu," he has written the books and lyrics for such comedies as "The Second Venus," which was produced by amateurs of Staten Island at the German Club rooms, Stapleton, last May; "His Nobs," "Helen of Cheyenne," and "At the Red Lion." Mrs. Cheerful Willoughby Kappes is the wife of Charles Kappes, Jr., a wealthy merchant of Stapleton, Staten Island. At each of the comedies presented she led the orchestra at the piano, and it is said that on one of the evenings in Elmira she will use the baton. Her best music, it is said on Staten Island, was written for the last amateur production, "The Second Venus," which was presented for the benefit of the charity fund of the Staten Island Elks.

## LIVE WIRES FROM LOUISVILLE

LOUISVILLE, KY. (*Special*).—Louisville is very quiet in a theatrical way, the only amusement ventures being the open-air places and the moving picture houses. Fine weather has made the Summer season at Fontaine Ferry Park a big success. The place is thoroughly up-to-date and is splendidly managed by popular Harry Bilger; the concerts each afternoon and night are high-class affairs, and the vaudeville entertainments in the pavilion are really meritorious.

All of the moving picture houses are drawing well with constantly changing newly released films featuring such well-known people as Billy Burke, Robert B. Mantell, Mary Pickford, Warren Kerrigan, and Charlie Chaplin.

The forecast of the coming theatrical season indicates the field will be covered by Macauley's as the leading theater playing the high-class attractions, the Gayety with melodrama and popular prices, the Buckingham devoted to burlesque, and, of course, the B. F. Keith vaudeville house. The city is in a prosperous condition, and it can reasonably be expected the theatrical season will be a successful one.

Cole Young Rice's "Yolantha of Cypress" will be given by the Forest Theater company in July at its beautiful outdoor theater at Carmel, Cal., the literary and artistic Mecca. Mr. and Mrs. Rice will attend. Mrs. Rice is known the whole world over as the creator of "Mrs. Wiggs of the Cabbage Patch."

Your correspondent saw Shelly Hull in "The Cinderella Man" upon the occasion of a recent visit to New York and could hardly realize that the now successful leading man is the pale thoughtful boy who only a few short years ago was a constant attendant at Macauley's Theater here at the time his father the late William M. Hull, was the dramatic critic of the *Courier-Journal* and secretary to Mr. Henry Watterson.

CHARLES D. CLARKE.

## LAST MINUTE NOTES

Robert Brister, who was probably the most popular juvenile man ever enlisted in the Elbert and Getchel forces of Des Moines, Iowa, has been chosen from among a large field of applicants to head the Princess Players at Sioux City. Mr. Brister is a native of South Dakota, and has made rapid strides in the past few years.

Robert Gleckler, who is well-known to Patterson theatergoers, will head his own company there, opening around the middle of September. It has been rumored that Mr. Gleckler would return several times, but each time negotiations fell through because of insufficient backing, but this time Mr. Gleckler has secured a well-known circus man to take an active interest, and success seems to be in wait.

## QUIET SUNDAYS FOR NEWARK

NEWARK, N. J. (*Special*).—Chief of Police Long has stopped the presentation of all Sunday shows during the Summer. The order this year came earlier than usual, but it is understood that Sunday benefits are not a paying proposition during the hot Summer months. The theaters will probably reopen in the early part of September.

The U. S. Palace Orange, showed "Where Are My Children?" July 6-8 to capacity business. Much trouble was undergone by Manager D. J. Shepherd before he was finally allowed to run the sensational picture. Only persons over twenty-one years of age were permitted to view the pictures.

JACOB J. KALTER.

## WEST—NORTHWEST

SPOKANE, WASH. (*Special*). — Auditorium: Dark June 24. Spokane theater managers are the busiest men in Spokane these days, all because the City Council has passed a new censorship ordinance. The theater men are securing signatures to a referendum petition designed to force the measure to a popular vote. In this they have the determined opposition of the two leading newspapers, both of which have come out emphatically in favor of the new ordinance. The moving picture men are throwing campaign slides on their screens in the interest of the referendum, and their ushers are securing signatures to the petition.

Alex Pantages has announced his plans for the erection of a theater at Spokane, Wash., to cost $250,000. He hopes to present his vaudeville in the new house next season. "The house will cost not less than $250,000, and will seat at least 1,800 people. It will be strictly modern in every respect, and, of course, will be in some central location," said Mr. Pantages. Questioned about bookings, Mr. Pantages said that his circuit is in a position to afford better attractions than ever before, and that his circuit has been extended to include fifty weeks within the last month. "Our circuit can now offer a performer fifty weeks of work on one contract, which is the largest circuit of vaudeville houses in existence," he said. "Among other big acts that I want to get for my houses is the temperamental Eva Tanguay, and I expect to secure her services."

ROBERT S. PHILLIPS.

SEATTLE, Wash. (*Special*).—At the Hippodrome, Murray Mack and Murray and vaudeville, June 25-July 1, drew good business. At the Pantages, People's Song and Dance Revue and vaudeville 25-1, drew satisfactory business. Palace Hip, College Girl Frolics and vaudeville. Motion pictures at the Alhambra, Coliseum, Clemmer, Liberty, Mission, Rex and other houses.

Many theaters will remain open throughout the Summer, as the weather here is seldom so warm as to affect the general attendance to any great extent. BENJAMIN F. MESSERVEY.

## IN CANADA

CALGARY, ALTA. (*Special*).—Alex Pantages was in town this week, and stated that he would build a theater to accommodate his acts provided he could get a suitable site at a reasonable price.

Pantages vaudeville has been playing in Calgary for seven years, at first in the Empire Theater, and for the last three years in the Lyric. Mr. Pantages said he had offered Theodore Roosevelt a tour at $15,000 a week, and was also endeavoring to book William Jennings Bryan, and that he would not rest until he secured Eva Tanguay's signature to a contract.

Ernest Willis, manager of the Calgary Bill Posting Company, formerly managing director of Senator Lougheed's theatrical interests in Western Canada, and before that an actor of several years' experience in America, Australia and England, has enlisted in the One Hundred and Ninety-first Canadian Overseas Battalion. Mr. Willis's services which were always freely given in any entertainment for patriotic or charitable purposes will be greatly missed. The United Producing Company's season of stock performances at the Grand closed June 1, with an excellently staged and acted performance of "Paid in Full." Jane Babcock, Carrie Lamont, Norman Wendell, and Harry Hayden were well cast in the principal parts; business fair.

Pantages did good business June 26-July 1, with a good bill headlined by "The Brides of the Desert," a meritorious dancing act.

George Ayleswurth, of the Princess, and R. J. Lydiatt and W. Barnum, of the Grand, are putting out an "Uncle Tom" show to play Western Canada fair dates. Some of the people belonging to the stock company just closed have been engaged.

Orpheum vaudeville reopens at the Grand, Sept. 13. It is believed and wished by all who have had dealings with him that Jack Spurr will again be the local representative.

EDMONTON, ALTA. (*Special*).—Pantages had a capital bill this week, of which the principal features are a dramatic sketch, "The Divorce Question," which is very capably acted, and the Six Kirksmith Sisters, whose refined musical act has been heard and enjoyed here before. Other acts: Freeman and Dunham, Brooks and Bowen, and Black and White.

GEORGE FORBES.

MONTREAL. (*Special*). — "Boarding School Girls," featuring Tommie Allan, the headliner at the Princess July 5-10, proves a bright and amusing item; Vera de Dassini possesses a voice of unusual quality and sweetness. "The Pumpkin Girl" is an acrobatic turn out of the ordinary and was one of the features at the Orpheum; Kirk and Fogarty, Marshall Montgomery, Jack Allman and the whirl of dance and song were good items. The Dahvrol Players presented "$50,000," a striking one-act drama, at the St. Denis; also a good bill of vaudeville and moving pictures. Sohmer Park puts up its usual good bill of music and vaudeville. The Lucas four in a clever acrobatic act is the headliner.

W. A. TREMAYNE.

TORONTO (*Special*).—Royal Alexandra, July 3-8: "Girls" is the Robins offering, drawing the usual good attendance. Miss Neilson and Reina Carruthers are the chief hits. Mr. Robins as Holt is his usual breezy self; Mr. Frazier as Sprague is capable, and Vivian Laidlaw as Kate West is also good.

Loews: Adelede Jason, a singer of more than ordinary ability, is the real headliner this week. Pretty, with beautiful gowns and a very resonant voice, "Phun Phiends" are like the way they spell their act, absurd. Lottie Williams's company in "On Stony Ground," with its Pell Street slang is funny; balance of bill ordinary; excellent attendance.

Prince Kindal, headlining the Hippodrome bill, is being featured in the newspapers on account of Y. M. C. A.'s refusal to allow "colored" folk to reside there.

Mr. Robins, of Robins Players, is in receipt of a programme of Robins Players in "A Widow by Proxy" from the "Battlefields of France." This comedy was put on week May 15, and evidently a soldier lad took it with him on departing for Europe; at any rate, it was returned this week to the theater with a pencilled note at the top, "Found this on the battlefield." It is still legible, dirty, though not torn, and is being kept in a frame by the management under separate cover. GEO. M. DANTREE.

## "JUST FOR TO-NIGHT"

### Brilliant Premier of Avery Hopwood's Play with Margaret Illington in the Cast

ATLANTIC CITY, N. J. (*Special*).—At Nixon's Apollo, week July 3, Selwyn and Co. presented for the first time on any stage Avery Hopwood's latest farce entitled "Just for To-night." The opening rivaled a Broadway premier in the brilliancy of the noted gathering. There are thousands of professional people spending the Summer here, all of whom keep in close contact with the new productions. Manager Fred E. Moore has reason to be proud of the clientele who patronize his playhouse. Hopwood's latest farce, which is designated as a "play about our wife," proved to be another suitable vehicle for his keen satire and his ingenious farcical methods. The unusual cast includes: Margaret Illington, Effingham Pinto, C. Aubrey Smith, Walter Jones, Charles Hampden, Francine Larrimore, Ray Selwyn, and Robert Fischer.

The story concerns one Dodo Warren (Margaret Illington), a man charmer with a cohort of "tame cats." Her husband, Herb, engages his bachelor friend, Bobo Brown (Walter Jones), to be one of the "tame cats" in order to find how far she will go with a tame cat. Herb's jealousy is aroused by Tommy, tame cat No. 1, a musician, who claims that Bobo was making violent love to Dodo. Mrs. Warren, to cure him of his jealousy, runs off to Bobo's apartments at 11 o'clock that night. Bobo has planned a quiet little supper with his fiancee, Betty, but everyone appears in his apartment in the third act for the grand mix-up, including Dr. Elliott, another tame cat, and his wife. The doctor concludes that Dodo's ailment is "suppressed maternal instinct," thus her fondness for "tame cats." She and Herb conclude that the solution is obvious.

The theme is unusually risque and would have proved less acceptable in the hands of less competent players. However, the cast assembled by Edgar Selwyn could not have been better. Miss Illington, heretofore seen in dramatic roles, proved the theory that an actress can often play more than one stereotyped part if given the chance. She interpreted the role of the frivolous Dodo, "our wife," with rare subtility. Through her splendid acting the character of Dodo becomes one of unusual interest. The same praise is due the other members of the cast. Special mention, however, must be made of Robert Fischer for his interpretation of the French waiter in the last act. He scored a pronounced hit with his "Ooo, la, la," and humming while serving caviar to Dodo and Bobo at their unpleasant midnight supper. The settings for the production were artistic and elaborate. "Just for Tonight" bids well to become a popular attraction with those who are not too scrupulous, though it must be said the advantage of its existence is questionable.

Beginning July 9 return engagement of "The Birth of a Nation" at popular prices.

Singer's Midgets at the New Nixon were the attraction week July 2, and proved to be very popular. This interesting organization, which was the sensation of Europe, is an aggregation of Lilliputians and not dwarfs. Their program of nine acts ranges from acrobatic stunts to bits of musical comedy. The leading man and woman went through their repertoire of popular songs just like principals of a Broadway revue. The production started the week to capacity business and proves to be an alluring attraction to the crowds who are down here for the fourth. Several good vaudeville acts are offered in addition to the Midgets themselves.

Week of July 10 May Robson in "The Making Over of Mrs. Matt."

Manager Harry Brown of the New Nixon, well known in theatrical circles as an originator of novel schemes, has instituted a series of "Break—fast" matinees. The attraction is the film "Twilight Sleep," which proved to be such a drawing card during the week of June 25. This is the first appearance of "Break—fast" matinees in Atlantic City. One may attend the performances of "Twilight Sleep" at 11.30 A. M., have lunch, and see Singer's Midgets in the afternoon.

FREDERICK C. RUSSELL.

## SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Alcazar continues "Song of Songs" for another week July 3. The Censor Board visited the play and said it was a little strong, but permitted it to run.

Maud Fulton with "The Brat" has been so successful at the Cort that it is now in its third big week.

Melville Ellis, a San Francisco boy, was the star feature at the Orpheum. He is at the piano and Miss Bordoni sings the songs. Other acts of the Orpheum are Edno Brothers and company, Murray Bennett, Jack McLallen, Harry Tighe, and Sylvia Jaren.

Sidney Grannan produced at his own theater, The Empress, "Twenty Minutes at Coffee Dan's." He wrote the sketch and it went well. It has a great number of people in the cast. Emmett Sheridan, an old-time actor, took the part of the waiter.

Pantages gave us the new dance, "Walking the Dawg," and Bothwell Browne repeated "Cleopatra."

Adele Blood will be the next star at the Alcazar. She will open in "Innocent." "The High Cost of Living" will precede "Innocent."

Edwin T. Emery is going to be stage manager of the Alcazar during the vacation of Addison Pitt. "Mile-a-Minute Kendall" comes to the cast shortly. A. T. BARNETT.

## JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—The Fourth of July bill at Keith's July 3-5 was an unusually good one, with attendance likewise. Vincent Serrano and company in a good playlet, with a fine company, splendidly mounted. Bill Montgomery and George Perry are funny extemporaneous men. Trovato is clever with the violin. Harry Stephens and Louise Brunnelle sing and chatter. Florette does wonders as a heavy weight lifter. The Triangle picture introduces Douglas Fairbanks.

The Jersey Airdome is doing very well and Manager Frank Henderson is happy.

Louis Gast is now pianist at the Bon Ton for pictures, but vaudeville will be put on for the new season.

The vaudeville bill at Palisades Amusement Park July 3-8 had the Flying Roberts, Talse Bros., Japanese acrobats; Guivain and Newell, knockabouts; Hill and Silvanni, trapezists; Captain Sarcho, the Baby Incubators and plenty of music crowd the park daily.

Manager "Pat" Garyn, of Keith's, is about to join the T. M. A. here. He is also to be principal end man for the local Elks' minstrels, rehearsals of which will commence soon.

WALTER C. SMITH.


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# NEWS OF STOCK PLAYS AND PLAYERS

*FRANK H. BROOKS, Editor Stock Department*

## R. S. V. P.

Mr. James F. Kerr, of the Wilkes Stock company, Seattle, writes in response to THE MIRROR'S request:

"Drama is coming into its own. We are at the present time located in the beautiful Orpheum Theater here and playing our seventeenth week in Seattle, but it has taken all of that time to establish ourselves and to create the habit of attending the spoken drama. We are convinced that the public will patronize stock and liberally, too, but they have formed the habit of attending pictures at irregular hours, so that the regular hours of legitimate performances must be drilled into them. We are presenting the Wilkes Players at special Summer prices—10c., 20c., 30c., boxes and loges at 50c., but will restore the 50c. scale Sept. 1. With the Summer scale we have played to from 2,500 to 3,000 more people weekly than our best weeks at the 50c. scale, so have that many more patrons to work on with the regular season scale. A feature that has become popular and catches many who would otherwise drop into the vaudeville houses that run supper shows is the opening of our grand lounge, rest rooms and smoking rooms at 1.00 P.M. for the matinees and 6.45 P.M. for the nights—the daily papers, magazines and a graphonola recital help to while away the hour."

## ALBEE'S FOLKS IN PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Albee Stock company presented "Her Own Money," July 3-8, to the usual crowded houses. Ida Stanhope gave a splendid portrayal of Mary Alden; her personality added much to her finished conception of the role. Helen Reimer, as Rhoda, made an ideal old Mammy; Nila Mac was bubbling over as Mildred Carr, and her scenes with Ralph Remley as Tommy were bright and breezy; Mr. Remley gave an easy and convincing performance; Lora Rogers, as Mrs. Beecher, and Berton Churchill, as Mr. Beecher, kept the audience in an uproar; and Lynne Overman, as Lewis Alden, gave his usual natural and splendid performance of a man who meant well, but did not understand his excellent wife. In fact, the entire company gave a Broadway production. Sydney Shields was out of the cast for the week, but returns July 10 in "The Dummy." Little Ethel Downie, who created such a favorable impression in "On Trial," has been engaged for a part in "The Dummy."

"The Old Homestead," with Burton Churchill as Whitcomb, will be presented July 17. It is with much regret to the patrons of Keith's to learn that Lynne Overman closes his successful engagement July 15 to join "Fair and Warmer" company as leading man.

The Western Union and Postal Telegraph companies' messenger boys occupied the entire house at Keith's, July 11, witnessing the performance of "The Dummy."

GEORGE S. APPLEGATE.

## "THE ANGELUS" AT SCRANTON

SCRANTON, PA. (*Special*).—"The Angelus" was the offering of the Poli Stock Players week of July 3 to excellent business. Arthur Buchanan, one of the most reliable members of the company when it comes to playing a part, made the hit of the season as Father O'Brien; Gus Forbes, whose acting has gained a host of friends, had a most congenial part as Jefferson Norton; Edouard D'Oize was splendid as Thomas Beveridge, and Stewart E. Wilson as Billie Beveridge and Lillian Bunn as Tot, made decided individual hits. Henry Carleton (his first appearance with the company) made a very favorable impression on the audience by giving a well balanced performance of the part of Ralph Harding, and bids fair to become a prime favorite; Mae Desmond, as usual, gave a finely finished performance of the part of Sheila Beveridge, and Edith Winchester was very satisfactory as Mrs. Murphy, while Kerwin Wilkinson was well cast as the mayor. The staging was up to the usual high standard and the scenery was very effective. Week of July 10, "Damon and Pythias."

Neil Twomey, the author of "The Angelus," and James Thatcher, who is the general manager of the Poli circuit of theaters, were guests of Manager F. James Carroll, of the Poli, July 6, and thoroughly enjoyed the performance.

C. B. DERMAN.

## BRYANT PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—The Marguerite Bryant Players offered "On the Mexican Border" at the Lyceum week of July 3. Marguerite Bryant and Edward La Renz, in the leading roles, did effective work, and were given many opportunities to display their ability. One of the delightful bits of the piece is that of a newspaper correspondent, and Charles Kramer was in his element in the role. "The Blindness of Virtue" week of July 10.

D. JAY FACKINER.

## "A WIDOW BY PROXY," ROCHESTER

ROCHESTER, N. Y. (*Special*).—Week of July 3, Manager Edward Renton added another branch to his laurels by producing "A Widow by Proxy" at the Temple Theater, with Miss Grace Huff and Carl Anthony and Miss Eddie Boyd in the three leading roles. These three players are of easily recognizable ability, and each week add to the already pleasant impression we have of them. Each player gives a performance of sterling merit each week, and would never be guilty of "letting down" in their roles. Other members of the company who are especially well liked are Teresa Dale, Forrest Orr, Ralph Locke, and Georgia Woodthorpe. Manager Renton has given us a season of thoroughly enjoyable plays, most of them never before seen in Rochester, and therefore especially interesting.

"A Widow by Proxy" is a thoroughly intelligent little comedy, and as played by the Temple Players, was distinctly worth while. A manager who will produce such plays should also be heartily and substantially supported. Week of July 10, "The Conspiracy," first time in Rochester.

Keith's Family Theater (A. A. Fenyvessy, manager) opened a Summer season of musical tabs July 3. "The Nihilists," with Russ Forth, was the opening bill. "On the Firing Line" to follow. Bob Deming, Ed Gillispie, Roy Beverley, Allen Forth, Vesta Lockart, Tiny Davis, and the Milo Four are some of the people. This theater has also established a novelty which promises to become popular. Sunday bills consist of several moving picture comedies, which the patrons are asked to criticise in writing. The first prize is $5, the second $3, and seven prizes of $1. It is amusing to note that but one criticism was entered the first week, consequently it carried off the prize.

LEFFINGWELL.

## OMAHA PLAYERS ON THE TRAIL

OMAHA (SPECIAL).—Omaha's newest theatrical aggregation—the Metropolitan Players—ventured forth Saturday evening, July 1, on a long tour of Nebraska which begins to-morrow evening at North Bend and will continue until about August 1. Bookings for the company may be extended until well into the Fall. "The Wolf," a drama of the northern Canadian woods, is the vehicle in which the Omahans will make their bow to state audiences. Miss Rhea McLyman of Neola, Ia., recently a student of dramatics here, will appear in the only feminine role, playing opposite to Paul Jordan of the South Side, leading man.

John B. Shannahan, who has appeared in several offerings of the Lynch Stock company at the Brandeis Theater this season, will appear in the heavy role as "The Wolf," the character around whom the entire story is woven. The company is under direction of Edward Lynch, Inc.

ESTHER P. NEWMAN.

## HELEN KINSEL AND CHUM

Miss Helen Kinsel recently opened her season with the Poli Stock company, Waterbury, Conn., as ingenue. She received excellent notices for her work in "Under Cover" and "A Pair of Sixes." Miss Kinsel's little chum, Sylvia Cushman, is seen around Boston all alone these days. Miss Cushman comes to New York for rehearsals for "Experience," Aug. 1, while Miss Kinsel will be in town to look into a recent offer she has just received from Selwyn Company for next season. So both girls will be happy together again.

KNICKERBOCKER QUINTETTE.

All of the Attributes of Stage Success Represented at the Empire Theater, Syracuse, N. Y.
Top Row, Left to Right: Miss Minna Gombel, Miss Jane Warrington.
Center: Mrs. Adelaide Hibbard.
Lower Row: Miss Anne Hamilton, Miss Coralinn Waide.

The success which the Knickerbocker Players have met in their productions at the Empire Theater, Syracuse, N. Y., has been due in no small measure to the women members of the stock organization. Each of them is capable, artistic and possesses beauty and stage presence, all of which go to make up a well balanced group.

Miss Minna Gombel, the leading woman of the company, is well equipped to fill her difficult position. She has, by her acting, established herself as a favorite with Syracuse theatergoers. She is one of the youngest leading women on the stage, but her youth does not detract from her finished performances.

Miss Jane Warrington is having her first year on the dramatic stage, previously having appeared only in musical comedy and light opera. She played an important part in "Adele," which has been seen here twice.

Miss Anne Hamilton is the ingenue, and her interpretations of such roles have been most acceptable to the audiences at the Empire. Miss Hamilton was seen here before in "Some Baby," previous to which she was leading lady with Fiske O'Hara on tour. She has had considerable experience in stock companies in large cities.

Miss Coralinn Waide, as Myrtle in "Kick In," demonstrated her acting ability in emotional parts. Miss Waide was recently called away from the company by an accident her mother suffered, but is expected to return soon.

Mrs. Adelaide Hibbard has been an actress only five years. She is the widow of George A. Hibbard, postmaster at Boston, Mass., for eight years and Mayor of that city in 1908. After his death Mrs. Hibbard was forced to earn her living and chose the stage as a means. She has met with much success in her venture and will be one of the popular members of the company with the theatergoers.

## Who, Where, What, in Stock

The Cecil Spooner Stock has shifted from the Lyric to the Park, Bridgeport, Conn., in order to make room for "The Birth of a Nation" for a short engagement, after which the Spooners will return to the Lyric.

Mr. Stewart E. Wilson was particularly happy in the part of Billy Beveridge (the kid) in "The Angelus," recently played by the Poli Stock at Scranton, Pa. Wilson is a comer and a favorite wherever he has appeared.

A free lemonade stand is the latest innovation inaugurated by Manager Wood of the Hudson Theater, Union Hill, N. J. Warm weather has no terrors for the patrons of Mr. Wood's theater. Our correspondent has had no chance as yet to test the qualities of the lemonade but promises himself that pleasure in the near future when further comment will be made.

Howard Estabrook is back in New York, after completing his last picture in the series, "The Mysteries of Myra," and will shortly be seen as a stock star.

Edmund Abbey will be seen in the Joseph Kilgour role in "Along Came Ruth," at the opening of the Clark Brown Stock company, Temple Theater, Hamilton, Ontario.

Hildred Florence, who finished a fifty-two weeks' engagement at the Hudson Theater, Union Hill, July 22, will rest for the balance of the Summer, and return to New York the latter part of August to start rehearsals for a new production.

Albert S. Vees is already one of the most popular leading men that has ever visited Hamilton, Ont. Notwithstanding the fact that the company has not as yet opened its Summer season, Mr. Vees will return to New York at the end of eight weeks, to start rehearsals with the Bronx Stock company at the Bronx Theater, New York.

A. C. Winn, the stage director of the Lafayette Theater, New York city, is at present busily engaged directing the rehearsals of the three stock companies, one in Washington, and two in New York. Mr. Winn says that he expects to have a stock company in Philadelphia, and another in Boston in the near future. He has accomplished what no other white man has been able to do; that of making a colored stock company possible.

Opening in "The Spendthrift" on Sunday night, June 25, at Minnequa Park, Pueblo, Colo., and promise of early production of "The White Sister," "Peg o' My Heart," "Brown of Harvard," "Twin Beds," the George Cohan musical comedies, and other high-priced royalty plays, the Gagnon-Pollock Stock should have a success engagement at the free theater at this resort.

Miss Eugenie Young, of Minneapolis, who was with the Bainbridge Players last season and who has also been featured on the film as "The Northwest Weekly Girl," is an unusually clever young woman—she is eighteen years old. She is resting now, and hopes for an engagement as an ingenue. Her address is 3712 Colfax Avenue, South Minneapolis, Minn.

Walter Shuttleworth having closed his season as leading man with Feiber and Shea Stock company, at Auburn, N. Y., is resting for two weeks at his home in Lansing, Mich., after which he will go to his camp in the Adirondacks until rehearsals are called in August. He will create the leading male role in a new play being produced by Leffler and Bratton.

Alma Viva Blake, who has been with Marguerite Fields company for the past year, was operated for tumor in Aultman Hospital, Canton, Ohio, June 26. Miss Blake is on the road to recovery, and will spend her four weeks' vacation at Meyer's Lake.

## "A MODERN EVE" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The liveliest and most satisfactory offering of the opera season was the Rorick's Opera company production of "A Modern Eve" at Rorick's, July 3-8; large business. Scott Welsh scored an emphatic hit as Justin Pontgirard and sang himself into increased favor; William Naughton made his first appearance with the company as Dickey Rutherford and became an instant favorite; Maude Gray was a sweet and captivating Renee Cascadier and sang her numbers in most pleasing fashion; Alice Hills was warmly received as Madame Cascadier and did splendid work and Bobby Woolsey supplied fun a plenty as Casimir Cascadier; the work of Dixie Girard, Leona Stephens, Albert Pellaton and Leonard Hollister also pleased greatly; the good-looking chorus danced and sang with enthusiasm and the special scenery added pleasure. The production reflected great credit on Director Charles Jones and Musical Director George Lyding. "Lady Luxury," 10-15.

J. MAXWELL BEERS.

## "A PAIR OF SIXES," WILKES BARRE

WILKES-BARRE, PA. (*Special*).—Week of June 26, "A Pair of Sixes" to big business. Director McKee deserves all the praise he received for this production; the dash and "pep" shown by the company is rare in stock; Mr. Alfred Swenson and William Blake were the partners in the pill business, and honors were even; Miss Ann O'Day was a winsome Florence; Miss Nann Brenard, as Mrs. Nettleton, was ideal; her dash added much to the success of the play; Miss Grace Fox was Coddles, and her work was all that could be desired, as she keeps them screaming; Mr. Primrose, as Vanderholt, was convincing; Mr. Filmore, as Tony, was delightful; Miss Hodgkins, as Sallie, was charming; the rest of the cast in small bits were good; the scenery, by Karl O. Amend, was very fitting. "Hawthorne of the U. S. A.," week of July 3.

MR. TED GIBSON,
Popular Young Juvenile of the Denham Players, Denham, Col.

Mr. Gibson, who has made good as an actor and made himself popular personally in Denver, where he is the juvenile of the Denham Stock Players, was a member of the Auditorium Theater Stock company of Kansas City, where he was also a favorite with playgoers.

## HENRY MILLER'S TEN WEEKS OF STOCK

SAN FRANCISCO (*Special*).—Henry Miller inaugurates a 10-weeks' run of stock at the Columbia. Bruce McRae, Ruth Chatterton, Hilda Spong, Mrs. Thomas Whiffen and others are in the company. "Come Out of the Kitchen" is one of the new plays and Ruth Chatterton will have the star role. The play will be seen in New York with the same cast Sept. 24. Another new play will be John Galesworthy's "The Fugitive." The opening piece of the run was "The Mollusc," with the role created by Sir Charles Wyndham played by Mr. McRae. It was preceded by a curtain raiser in which Mrs. Whiffen was the principal. July 24, "The Great Divide" will be revived for two weeks.

## "TOO MANY COOKS" IN SYRACUSE

SYRACUSE, N. Y. (*Special*).—"Too Many Cooks" was the offering at the Empire by the Knickerbocker Players week of June 26. Owing to the illness of her father, Miss Gombel was called to Baltimore, and Miss Coralinn Waide took the role upon a few hours' notice, and at her first production presented a letter-perfect performance and one devoid of nervousness. "Too Many Cooks" pleases and continues to fill the house.

A soldiers' fund, money being raised by selling American flag buttons, has established a station at the box-office of the Empire, through the courtesy and suggestion of the manager of the theater, Mr. Frank Martin, and of the Knickerbocker player, Mr. De Witt Nerving.

FREDERICK E. NORTON.

## "TESS" IN PITTSFIELD

PITTSFIELD, MASS. (*Special*).—The Colonial Players pleased week of June 26 with "Tess of the Storm Country." The part of Tess was exceptionally well taken by Miss Ruth Gates. Mr. Philip Quinn as Orn Skinner was very acceptable. Mr. Willard Dashiells as Satisfied Longman excellent, and Wilmer Bentley as Ezra Longman was perhaps the best characterization of the entire company. Week July 2, "The Littliest Rebel."

The Phil Ott musical comedy played the entire week at the Majestic Theater week June 26. Good music, costumes and clean-cut performances were characteristics of their engagement, which packed the Majestic afternoon and evening.

L. A. EADIE.

## UNION HILL STOCK GOING SOME

George Middleton's adaptation of Meredith Nicholson's novel, "The House of a Thousand Candles," was offered by the Keith Players, Union Hill, N. J., July 3-8. W. C. Masson's production of this play was characterized with the same flawless attention and success that has been associated with all of his efforts here. The Keith Players have already passed the first anniversary of their engagement in Union Hill, yet the same unabated flow of "legal tender" that marked the early stages of this company's stay here continues to keep the genial treasurer, Mr. Goldhardt, busy. The Keith Players and their director, Mr. Masson, richly deserve the success accorded them because of the tireless energy with which they have toiled to give Jersey playgoers the best in theatrical entertainment. The entire cast gave excellent performances, particularly Joseph Lawrence as Bates. His was an interesting and very effective performance, yet it was all that could be expected of this sterling actor. Ann MacDonald played Marian with charm and simple sweetness. Miss MacDonald's work savors of the artistic. Jack Roseleigh was excellently cast as John Glenaum. Charles Wilson's conception of Pickering was well done. Others were Frank Armstrong, Clare Evans, Frederick Webber, J. Ellis Kirkham, George MacEntee, Jessie Pringle, and Mildred Florence. "Some Baby" is at the Hudson the current week.

GREWE.

## "THE MIKADO" STIRS WORCESTER

WORCESTER, MASS. (*Special*).—Operettas come and go, but Gilbert and Sullivan's "The Mikado" always remains the prime favorite. As given by the Poli Musical Players July 3-8, it proved to be the very best thing that they have yet done. The company appeared to thoroughly enjoy their work, and the scenic effects and costumes were minutely in keeping with the piece. The management was fortunate in securing Arthur Cunningham for the title-role. His ease of manner and catching smile easily made him the star of the cast. William Pruette never gave a better account of himself than as Pooh Bah, the Lord High Everything Else. His subdued and haughty humor was excellent. As Ko-Ko, James McElhern found his first big opportunity, and his singing of "Tit-Willow" made a decided hit. George Tallman sang the role of Nanki-Poo with rare judgment and marked feeling, and Edward Basse more than made good as Pish Tush. The Katisha of Ethel Du Fre Houston was remarkably well done. As the three little maids from school, Eva Olivotti, Edna Temple, and Genevieve Temple were all that their names implied. In the very small role of Knee Ban, Harlan P. Briggs caused one of the biggest laughs by his sudden and unexpected fall. Week of July 10-15, "Robin Hood."

FRANK HANSON ORDWAY.

## MEEHAN MOVES TO NEWPORT

FALL RIVER, MASS. (*Special*).—Savoy: For the last week of their engagement, July 3-8, the John Meehan Players presented "The Man on the Box," with John Meehan as the Man. The announcement that the company would close was received with keen regret among the patrons and business firms. For some reason hard to explain, the company did not meet with the success their productions were entitled to. It was no fault of the company, for a better one has never been seen here in stock. The stage effects and settings were on a lavish scale and the management used every legitimate means in their power to draw large attendance. Miss Florence Carpenter, who has been ill in New York since the opening of the present stock season, made her first appearance with the company July 3, and was seen in the part of Betty Annesley. She is an actress of much ability and made a most favorable impression. It is a pity that local theatergoers are not to have a chance to enjoy more of her work. Harry La Cour, Esther Howard, Maud Blair, Tom Whyte, Clair Maslin, Bernard Steele, Henry Duggan, and Doan Borup gave excellent support, well staged and good attendance. The John Meehan Players, under the personal direction of J. Fred Miller, will open a season of stock at the Newport, R. I., Opera House, July 17.

Lincoln Park Theater: After an absence of two years the James T. Lee Musical Comedy company opened their Summer season, presenting an up-to-date performance with Madeline Lee and Bobby Lee as the stars; good performance; large attendance.

W. F. GEE.

## WILKES PLAYERS, SEATTLE

SEATTLE, WASH. (*Special*).—At the Orpheum the Wilkes Players appeared in "An Honest Thief," June 25-July 1, matinees, June 29 and July 1. A large audience witnessed the first presentation of this play, which was written by Charles Eugene Banks, of the staff of the *Post-Intelligencer*, Seattle, and William Pierce Gorsuch, of the faculty of the University of Washington. The attendance throughout the week was well maintained. (A report of the premier of "An Honest Thief" was in THE MIRROR of July 1.) Phoebe Hunt, as a banker's daughter, interpreted the part accurately, investing it with skill and finish. Norman Hackett, in the difficult role of a Swami, gave a good portrayal of the character. In the cast were Fanchon Everhart, Florence Spencer, Bessie Bruce, Richard Vivian, Montie Collins, William C. Walsh, and others, who did creditable work, notwithstanding the didactic nature of the play placed a certain restriction on dramatic action. Same company in "The Road to Yesterday," July 2-8.

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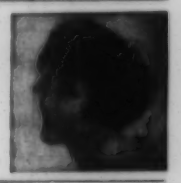

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# MIRROR'S LONDON LETTER

## Four Plays at a Jewish Matinee for Russian War Sufferers—Some Song Hits in "Razzle Dazzle"—A Woman Find in "Bluff"

BY BEVERLY BAUX

LONDON, July 9 (*Special*).—The four plays at an all-Jewish matinee just given in aid of the victims of the war in Russia were written by Jews and acted for the most part by Jews. The plays are "The Daughters of Shem," written by Samuel Gordon and Carmel Goldsmid; "The Lonely Festival," by Mrs. Herbert Cohen; "For All Eternity," by Gertrude and Jack Landa, and "For Sale; or, The Watchmaker," by M. A. Cowan. The receipts were £300. Mr. Raymond Hitchcock appeared as a speechmaker.

Here is a list of the names of the catch songs in "Razzle-Dazzle," the revue that is holding down the Drury Lane: Miss Hilda Glyder has "The Pony Trot" and "I'll Shoot My Way," to which she gives excellent expression. Among other numbers are: "The Ice Cream Girl" (by Mr. Alec Fraser), "Only a Rose in the Strand" (an amusing duet by Miss Edie Veno and Mr. Shaun Glenville), "I Like You" (by Miss Kellogg), "Life in the Old Girl Yet" (by Miss Veno), "Turnip Time" (a burlesque of "Tulip Time," by Mr. Glenville), "I'll Build a House For You" (by Miss Veno), and "The Same Sweet Baby" (by Miss Kellogg).

An actress of much ability and charm, who has not previously had her chance in London, is Miss Margaret Shelley, who has a leading part in "Bluff," the new play which opened at the Garrick, June 28. Mr. Herbert Jay considers her a "find," and has secured her for his own productions, on account of her successes on tour, which include Miss Doris Keane's part in "The Hypocrite" and Lovey Mary in "Mrs. Wiggs."

Mr. Arthur Sinclair and the Irish Players (formerly of the Abbey) have arranged to tour the English Provinces, under the management of Mr. A. Patrick Wilson, their former Abbey manager. A feature will be made of William Boyle's plays, which enjoy a great popularity in Dublin, but have never been much played in England. A new play by A. Patrick Wilson will also be produced in the Autumn.

"The Riddle," recently produced at the New Theater, is by Anthony Wharton and Morley Roberts and has three acts, a woman with a past, the young man who "falls" for her, and so on. Mr. Dion Boucicault has the principal role, James Stronach, K. C. The play has Ireland for its habitat.

Miss Lena Ashwell is at the Coliseum in a new and romantic Indian playlet, entitled "The Maharani of Arakan," founded upon a story by Sir Rabindra Nath Tagore, the great dramatist and poet of Bengal. Sir Rabindra was awarded the Nobel Prize in 1913, and devoted the whole £8,000 to his school in Bengal. The dramatist, G. Calderon, has taken both spirit and story from the original Indian.

The office window of the *Chronicle* is always interesting on stage matter; the accompanying paragraph is a sample:

The Shakespeare literature of last month shows traces of a habit, peculiar to Shakespeare students among students of all great writers, and doubtless in itself an unconscious homage to him alone. This is the habit of discussing his personages as though they were fact, not fiction. It is quite unreasonable, for there is no Hamlet except the Hamlet Shakespeare explicitly and implicitly displays to us. There is no problem of Macbeth, there is only the problem of what Shakespeare intelligibly conceived to be Macbeth, and shows us of his conception. But some profound students do aim at going behind Shakespeare and thinking out their own Macbeth. Assuredly they make him—though they make him from Shakespeare's text—too much their own.

We have to take our Shakespeare purely as he intends; and we have to accept his mistakes frankly as mistakes—little carelessness, few enough. For example, that queen of ancient women, Juliet's nurse. As a human being, out of the play, she would not have been ancient at all. Lady Capulet tells her daughter that she herself was a mother at about fourteen years of age. As there is no brother or sister to Juliet, it was Juliet who was the child of this childish Lady Capulet. And the nurse, being a "wet-nurse," was of the age of the mother, as is the rule, for medical reasons, wherever foster-mothers are employed. Consequently this great old woman must have been, if a living creature, in all the bloom of twenty-eight summers when she played that wonderful part of old age. None the less is she perfectly and inimitably old, as Shakespeare—having let his arithmetic lapse—intended that she should be.

## HOT TIME IN KANSAS CITY

KANSAS CITY (*Special*).—Kansas City is experiencing the hottest weather (July 3) it has been called on to endure in the past two years and, though holding up fairly well, the few theaters remaining open are showing the effects of the extreme temperature.

Globe (Cyrus Jacobs, manager): Julia Gifford, still clinging to "the former Mrs. Bob Fitzsimmons," headlined last week at this theater and revealed a rather pleasing voice and some pretty gowns. A police sketch, "The Cop," last seen here at the Orpheum, was also shown with much merit on the same bill, which also included Mondanne Phillips and Willison and Sherwood. Otto and Olivia were painful, but the Camille Trio were very funny in a knockabout aerial act. The bill opening Sunday, 2, pleased immensely. Powder and Capman, two good-looking chaps with nimble feet; Gaylord and Langston, girl blackface comediennes, and Judson Cole, card manipulator, presented acts of merit. Olivette, Moffet and Claire offered Hawaiian music and some fast society dancing—their Castilliane dance being especially good. The Curtis Trio and Ed. Price completed the bill.

Empress (Daniel McCoy, manager): Topping the bill at this theater last week was one of the best magic and juggling novelty acts ever seen here, being presented by the Choy Heg Wa Troupe. Astane, in a table and chair act, and Florence and Briggs, in a comedy sketch, both pleased. Bryan and Parker and the Penn City Trio were also on the bill. "The Beauty Doctors," a miniature musical comedy teeming with songs, pretty gowns, and handsome girls, and numbering several well-known musical comedy people, occupy first place on the current bill. The Verdi Sextette, "A Day in Dogville," and the Novelty Trio secure results in their efforts to please. Taylor and Howard are the original nuts from Brazil, and are full of laughs. Electric and Fairmount Parks continue to draw enormous crowds.

JACK MCCLEERY.

## "ARIZONA" IN ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—"Arizona," the offering of the Bleecker Players week of July 3-8, for the tenth week of their successful engagement at Harmanus Bleecker Hall, was presented before large and appreciative audiences. Augustus Thomas's play, dealing with events on the Mexican border, was written some years ago, but it could not have been played at a more appropriate time or have been better handled by any stock company. Edward Everett Horton was a realistic Lieutenant Denton, soldier and gentleman; Miss Sue MacManamy was charming as Bonita Canby. Among others prominent in the cast for their finished work were: Frank Jamison, Arthur Vinton, Grace Hayle, Doris Moore, and Miss Mildred Schuster, a local member of the company, who has achieved considerable success. Earl D. Dwire, the stage director, deserves special credit for the perfect setting he gave the production. Current week, "A Pair of Sixes."

Arthur Vinton, who has made many friends here by his efficient work with the Bleecker Stock Players the past ten weeks, severed his connection with the company at the closing performance of "Arizona."

HERRICK.

## THEATRICAL LIT. CLUB, INC.

ALBANY, N. Y. (*Special*). — The Theatrical Literary Club of New York City, a membership corporation, filed articles of incorporation with the Secretary of State to-day. The organization is formed to hold discussions and debates regarding the drama, stage technique, music and literature. The directors are Morris M. Gross, Mollie Perlmutter, Philip Marx, and Isaac Tackel, all of New York City.

HERRICK.

## PRESIDENT AT THE PLAY

### Suggests the National Anthem and Stands in His Box As It is Played

WASHINGTON, D. C. (*Special*).—President Wilson touched the chords of patriotism at Keith's Theater and the audience rose to the occasion with a demonstration of feeling as unusual as it was vociferous. The President sat in a box with him were Mrs. Wilson, her mother, Mrs. Bolling; Miss Bertha Bolling, and John R. Bolling. Their interest centered in Mercedes, the telepathist, who, with Mlle. Stantone, gives a manifestation of the power of thought when connecting minds are in sympathetic relationship.

When Mercedes entered the White House box, in the usual course of his rounds of the audience, the President asked him, in a whisper, to cause Mlle. Stantone to play "The Star Spangled Banner." Then, following Mercedes' instructions, the President called out to Mlle. Stantone, "Play my selection, please." Like a flash, the blindfolded pianist followed with the chords of the national anthem. The President rose, the audience sprang to their feet, and when the anthem was ended, the demonstration broke forth.

JOHN T. WARDE.

## WITH THE LOS ANGELES PLAYERS

LOS ANGELES, CAL. (*Special*).—Miss Grace La Rue is headliner week July 3 at the Orpheum and pleases, particularly the women who revel in the lessons she will teach of "clothes and how they should be worn."

Percy Bronson, the dapper fashion plate and idol of the younger generation of Los Angeles, comes primed, we are advised, with a complete new line of songs.

Miss Maude Fealy is here with her company in a sketch called "Decision."

Madame Eleanora de Cisneros, late of the Metropolitan Opera company, Chicago Opera company, Covent Garden, etc., charms with her voice.

So far we have no Morosco offering heralded as the piece de resistance of the Orpheum for the Burbank is again under his control, as has been stated, and he brought the Morosco back to a successful footing, and Mr. Wyatt, of the Mason, is now basking in the warmth of his smile as "Canary Cottage." Oliver Morosco's comedy, with music, is in its eighth week at the Mason Opera House here and has proven a lyrical treat. It was written by Mr. Morosco and Elmer Harris, with score by Earl Carroll, all being the authors of "So Long Letty." The scenery of "Canary Cottage" was designed and executed by Robert McQuinn, the well-known futurist artist, who was brought to Los Angles for this production. When "Canary Cottage" completes its Los Angeles run it will be sent to San Francisco and thence East for Metropolitan production.

"The Brat," Maud Fulton's comedy which ran nine weeks in Los Angeles, and which is now in its fourth at the Cort Theater in San Francisco, is scheduled to go East shortly.

Mr. Morosco produced at the Burbank week July 10 another Maud Fulton comedy entitled "Mary."

Now in it's third week at the Morosco, "Upstairs and Down," by Frederick and Fannie Locke Hatton, a report of which was in the MIRROR last week.

The next Morosco attraction will be a new comedy by the New York author, J. S. Lawson, entitled "Cinders."

"So Long Letty," now in its twenty-first week in Chicago, will be given to Broadway early in October.

J. VAN CARTMELL.


**STEIN'S**
ABSOLUTELY GUARANTEED
**MAKE-UP**

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
DIXEY, Henry E. (Helen Tyler): Chgo. June 20—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C., Nov. 6—indef.
MAN Who Came Back (Wm. A. Brady): Long Branch, N. J., 13-15.
NOTHING But the Truth (H. H. Frazee): Chgo. 9—indef.
PAIR of Queens (H. H. Frazee): Chgo. April 30—indef.
ROBSON, May: Atlantic City, N. J., 10-15.

### PERMANENT STOCK

AKRON, O.: Casino.
AKRON, O.: Colonial.
ALBANY, N. Y.: Harmanus.
ALTOONA, Pa.: Lakemont.
ASHEVILLE, N. C.: Auditorium.
BOSTON: Lexington Park.
BRIDGEPORT, Conn.: Park Op. Ho.
BRIDGEPORT, Conn.: Lyric.
BUFFALO: Teck.
BUTTE, Mont.: Empire.
CALGARY, Can.: Grand.
CANTON, O.: Meyer's Lake.
CLEVELAND: Colonial.
COLORADO SPRINGS, Colo.: Burns.
COLORADO SPRINGS, Colo.: Opera House.
COLUMBUS: Olentangy Park.
DALLAS, Tex.: Cycle Park.
DENVER: Denham.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Rorickes.
FALL RIVER, Mass.: Savoy.
FLINT, Mich.: Majestic.
HARTFORD, Conn.: Parson's.
HARTFORD, Conn.: Poli's.
INDIANAPOLIS: Lyric.
JACKSON, Mich.: Orpheum.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
MINNEAPOLIS: Shubert.
NEWARK, N. J.: Olympic Park.
NEW YORK CITY: Lafayette.
OMAHA: Bandeis.
OMAHA: Krug.
PITTSBURGH: Lyceum.
PITTSBURGH, Kan.: Airdome.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
ROCHESTER, N. Y.: Temple.
ROCKFORD, Ill.: Palace.
SAGINAW, Mich.: Franklin.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SPRINGFIELD, Mass.: Court Square.
SPRINGFIELD, Mass.: Poli's.
SPRINGFIELD, Vt.: Opera House.
ST. LOUIS: Park.
SYRACUSE, N. Y.: Empire.
TORONTO: Grand Opera.
TORONTO: Royal Alexander.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Shubert.
WASHINGTON, D. C.: Howard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora Park.

### TRAVELING STOCK

DESMOND, Ethel: Bristol, Pa., 10-15.
MALLORY, Clifton: Carbondale, Ill., 14: Pinckneyville, 15, Murphysboro 17, Marion 18, West Frankfort 19, Centralia 20, Streator 21, Sandwich 22, Princeton 24, Bloomington 25, Galesburg 26.
YOUNG, Pearl: New Hartford, N. Y., 10-15.

### OPERA AND MUSIC

FIELDS, Lew: (Messrs. Shubert): N.Y.C. May 29—indef.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. June 12—indef.

### CIRCUS

BARNES, Al. G.: Coldwater, Mich. 12, Three Rivers 13, Allegon 14, South Haven 15.
BUFFALO Bill and 101 Ranch: New Britain, Conn. 12, Hartford 13, Waterbury 14, Meriden 15.
HAGENBECK-Wallace: Owosso, Mich., 12, Alma 13, Ionia 14, Greenville 15.
RINGLING Brothers: Waterloo, Ia., 12, Mason City 13, Ft. Dodge 14, Cherokee 15.
SELLS-Floto: Defiance, O., 12, Ft. Wayne, Ind., 13, Goshen 14, Kensington, Ill., 15, South Chicago 16.

### MISCELLANEOUS

LUCEY, Thomas Elmore: Buffalo, Mont., 12, Ryegate 13, Klein 14, Musselshell 15, Melstone 17, Terry 18.

# LETTER LIST

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### Women

Aiken, Alma, Hazel Aldrich, Natalie Alt, Mrs. Ernest Anderson.
Bainter, Fay, Sadie Berry, Vivian Blackburn, Frances Brandt, Elizabeth Brice.
Cameron, Agnes, Grace Towner Clayton, Mildred Cox, Nell Craig, Cecil Cunningham.
Davies, Dorothy, Juliette Day, Millie De Leon, Dorothy Dorr, Mrs. Duffy, Mary Louise Dyer.
Grafton, Maude, Mildred Gregory.
Hardy, Mrs. Helen Avery, Gene Hendricks, May Herbert, Frances E. Hodgson, Grace Holcomb.
Jackson, Suzanne, Florence Johns, Margaret Jones.
Kennedy, Dorothy, Rita Knight.
Langford, Irene, Lillian Lawrence, Edith Lemmert.
McAlpin, Jean, Rosalind Machan, Marie Maron, Florence Martin, Mary Matthews, Vivian Mayo.
Rockwell, Florence.
Seville, Sylvia, Nan Singlton, Ida Stanhope, Jessie Blair Stirling, Marie Sylvia.
Waldron, Oza, Adele Wentworth, Nellie Wilson.

### Men

Aldridge, Arthur.
Belmont, Joseph T., Lionel Belmore, Barney Bernard, James A. Boshell, Archie Brown, Richard Buhler.
Campbell, Robert E., Harold Christie, John Connery, George H. Cooper.
Dearnley, Walter, Clifford Dempsey, Mr. and Mrs. William H. Dimock, John Doew.
Fields, W. C., John Fishback, Alfred E. Ford.
Gaxton, William.
Lockridge, Archie, Fred Lorraine, Beresford Lovett, W. H. Lytell.
McKee, Harry, R. D. McLean, Cecil Magnus, James Jay Muiry, Allan Murname.
Renton, Edward, Hal Reid, Chas. Riggs, Albert P. Robinson, Robert Robson, L. J. Rodericues, Alex Rogers, Clarence Rogerson, P. H. Ryley.
Shea, Thomas, John M. Stahl, Gordon Standing, Frances J. Stratton.
Tavares, Arthur, Frank E. Towns.
Untermeyer, Louis.
Weller, George A., Willis Amusement Co.

## A PLAY IN THE TRENCH

### How Some of the Canadian Contingent Near Flanders Spent Christmas Night

Corporal G. R. Bremner was "somewhere in France" last Christmas night. He is one of the supply column of the Second Canadian division. There was a little play Christmas night on the "somewhere stage" and Corporal Bremner in a letter to Mr. E. Z. Vollmer of the MIRROR business office describes the performance. The lateness of the date in nowise detracts from the interesting description which follows:

"On a stage, erected in a few hours by willing workers and screened off by a number of blankets to which a quantity of Flanders mud clings tenaciously, stands the stage manager and principal comedian, wearing the traditional look of acute anxiety popularly associated with 'first nights.' The dramatic effort is a military revue, and the S. M. receives his first shock on hearing that the fat man of the column, who is playing the Colonel, finds it impossible to procure pants of sufficient proportions to encircle his huge bulk, and is in the dressing room perspiring and sweating in a manner prefectly audible to the audience, who take this to be the prologue, and applaud frantically.

"Eventually, a compromise is effected in a manner calculated to satisfy the censor and all seems to be going well until despatches begin to arrive of various members of the company being overcome with the spirit (or beer) and consequently out of the cast.

"However, the make-up being discovered (the wig to be worn by the soubrette recovered from among the debris of a large turkey), the overture, by the mouth organ, assisted by the professor at the piano, who shows signs of an early collapse (the professor, not the piano). The piano was a veteran of 1870 and only procured after herculean efforts, brought to the improvised theater, bruised and battered by its long journey over the cobble stones in a motor-bus dragged with many protesting grunts, up a winding stair and finally carried into the room, with many portions of its anatomy missing from the results of its eventful journey, but in the excitement nobody troubled about replacing such trifles, and it did its duty nobly with many of its insides gone forever.

"The curtain rises, or rather the blankets fall down, and the play starts. The actors stimulated by the invigorating clouds of tobacco smoke and thunderous applauses which break out on the slightest provocation, acquit themselves splendidly. Topical hits are numerous. The officers from Major down are pilloried with satire decidedly pointed, but which is taken in perfect good humor by the victims, who are all present, and the greatest harmony and good fellowship prevail.

"The professor touches the high note of gaiety by being overcome by his emotions, etc., and collapsing on the long suffering piano in the middle of a baritone solo, and has to be relieved by a volunteer who saves the situation. The principal comedian (Corporal Gus Ball) is in great form, and lives up to his reputation, and roars of laughter greet his sallies.

"All together a great occasion and a welcome change from the monotony of a daily routine that never varies in our camp life. But, oh, what a night!"

## MAUDE FULTON, PLAYWRIGHT

SAN FRANCISCO (*Special*).—Maude Fulton has sold a play, "Mary," to Oliver Morosco. It will be presented in San Francisco. She intends to retire from the stage shortly and devote her time to playwriting. The Columbia has "The Argonauts of California" for a second week.

Commencing June 26, the Alcazar staged "The Song of Songs," and Louis Bennison was added to the cast starring with Chrystal Herne and Forest Stanley.

The Cort has Maud Fulton for the second week playing to full houses. Best seat $1 each.

The Orpheum has George MacFarlane, Harry Tighe, Libonita, Wilfred Clarke and company, Clark and Hamilton, the Gladiators, and holdovers. Pantages gave us Arizona and company, Chester's $10,000 Posing Dogs, and Gus Edwards's School Days. The Empress is featuring "The Fair Co-Eds." Current week, Sid. Grauman staged "Twenty Minutes at Coffee Dan's." This is from Sid's own pen. Coffee Dan's is a coffee place opposite the Orpheum, that has become popular with society after theaters.

A. T. BARNETT.

## THE LAYOUT AT LANSING

LANSING, MICH. (*Special*).—Orpheum July 5: Nance O'Neil in "The Flames of Johannis," scenes from Camp Ferris, Grayling, Mich., of Michigan National Guards. Plaza, July 4: Alice Brady and Paul Capellani in "La vie de Boheme," crowded houses. Majestic, July 5: "The Red Circle" and "The Avenger," packed houses. The Bijou has closed and will open again Aug. 13.

LEOLA SPENCER.


JOHN COPE
CHARACTERS Lake Hopatcong, N. J.

FRED NIBLO
In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan
Management COHAN & HARRIS HARRIS THEATRE

ADA MEADE
In "KATINKA" Lyric Theatre

MARJORIE RAMBEAU
Address care DRAMATIC MIRROR

BETH LYDY
With LEW FIELDS In "STEP THIS WAY"

PEGGY WOOD
Management COHAN & HARRIS

OTTO KRUGER
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LAURA HAMILTON
With LEW FIELDS in "STEP THIS WAY"
SHUBERT THEATRE

EDWARD H. ROBINS
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ROYAL ALEXANDRA THEATRE, TORONTO, ONT. For the Summer Season
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FRANCE BENDTSEN
Management AL. H. WOODS
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FRED GRAHAM
Supporting FRANCES STARR Direction DAVID BELASCO

HENRY MORTIMER
in "PEACE AND QUIET" by Edwin Milton Royle
Management SILVIO HEIN

MILDRED BEVERLY
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MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco Belasco Theatre

# VAUDEVILLE

FREDERICK JAMES SMITH—Editor

## Evan-Burrows Fontaine's Dance Offering—Sophie Tucker and Her Band

MISS ALBERTINA RASCH,
Now Presenting Her New Classic Dancing Offering at the Colonial Theater.

EVAN-BURROWS FONTAINE obviously shows the influence of Ruth St. Denis. Miss Fontaine, we understand, once danced with Miss St. Denis.

### Miss Fontaine's Dance Pantomimes

She calls her offering, first presented at the Palace, an arrangement of decorative dance pantomimes. These number a brief little Hawaiian romance, a dancing version of the mythological story of Pandora and her box of evils, and an East Indian legend, "Saravasti," of a virgin goddess who becomes enamored of a youth, thereby irritating the gods, who strike the loving lady dead with a shaft of lightning on the temple steps. Incidental to these interludes is an interpretation of an Egyptian ballet and a Chopin nocturne by minor dancing girls.

Miss Fontaine has given her offering a series of colorful backgrounds with a sky of blue silhouetting each setting.

Briefly analyzing the dances, we would place her Indian dance as conventional in idea, although she achieves some picturesque poses. The Pandora creation starts freshly but develops into the usual fluttering scarf affair. The Hawaiian interlude is like a similar moment offered by Miss St. Denis but it has more atmosphere than the other dances. Here Miss Fontaine is at her best. In each dance pantomime she is assisted by Kenneth Harlan.

Her dancing girls—in their brief draperies—are now uncertain of movement and lacking in spontaneity. Consequently their work as yet hurts rather than aids. Miss Fontaine is herself apparently an earnest exponent of the dance. She strives hard and achieves some colorful stage pictures. Her dancing can be summed up as promising. She deserves the credit of giving her interpretations an elaborate presentation.

### Nellie Nichols Again

Nellie V. Nichols, recently reviewed at the New Brighton Theater, came to the Palace with an unchanged repertoire, save for the addition of a Tin Pan Alley war song, called "Follow the Flag You Love," with this stirring refrain:

"Can't you hear your country loudly calling,
Don't be the kind that's left behind;
When we're in danger, don't be a stranger
Trust in the One above,
Yankee Doodle Do now depends on you."

**"MIRROR" VAUDEVILLE DEPARTMENT**

**After mature reflection it has been decided to discontinue the Vaudeville Department in "The Dramatic Mirror" for the Summer.**

She is still doing the dramatic scena, "The Sand Hog," in which an Italian scrub woman makes a subway construction company official pay five hundred dollars for her husband's injuries. At the Palace a palm garden was within the view of the office window. Such are the comforts of the rich!

### Fritzi Scheff Returns

Fritzi Scheff is always trim and *chic*. At the Palace she was in good form and wore black with black spangled somethings-or-other for trimmings. She trilled through a repertoire which includes everything from "They Wouldn't Believe Me" and "Hickey Hoy" to "Mighty Lak' a Rose."

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Clark and Verdi, as an Italian overseer and a laborer, are still doing their sidewalk conversation turn. Despite the tedium of much of their patter, they get beyond the usual in characterization and are amusing in their involved efforts to do syncopated songs.

---

Alexander Carr came back to town in Edgar Allan Woolf's "An April Shower," the story of a graduate umbrella seller who gives up his savings of thirty years to save his daughter's fiance from prison. The playlet has deteriorated a bit on its out-of-town tour.

Following the sketch, Mr. Carr stepped forward and, still in the Hebraic makeup of the old umbrella vender, gave an English recitation. This is a bit of pessimism called "Life is All a Hollow Bubble, Don't you Know," and was used some time ago by Bernard Granville. We can't imagine just why Mr. Carr attempts this bit.

### Sophie Tucker Acquires a Band

Sophie Tucker now has the assistance of (we quote the programme), "her five kings of syncopation." These young men are experts at irritating a melody until it gives forth loud and plaintive sounds. The drummer for instance frequently sounds an automobile siren while the violinist is given to dancing while he plays.

At the Colonial Miss Tucker first heralded the coming of her band:

"Just hold your seat,
And I'll have for you a treat."

Then the musicians appear, Miss Tucker tosses away her coat and the act is on. One of her songs is a comedy plaint, "Oh, Daddy, Come Home," of a husband who usually returns at 3 a. m. Another is a Summer lyric, "I've Got a Bungalow," the vocal explanation running:

"My bills are shocking,
But I've got a Santa Claus,
Who fills my stocking."

And there was "I'm Going to Make Hay While the Sun Shines in Virginia." We submit this bit of rhyme from Virginia number for the season's prize:

"I'll plant a kiss on mother's wrinkled brow,
Wow!"

Miss Tucker also offered "Follow the Flag You Love." For this the kings of syncopation donned red coats and paraded the main aisle playing sundry brass instruments.

Miss Tucker is entertaining in her vociferous offering. In fact, she is in better form than during the past two seasons.

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Hanke, a gentleman described by the Colonial programme as "the eminent concert pianist," is an unassuming, grey haired man who affects Summery linen attire garb and looks quite unlike vaudeville's conception of a musician.

However, he plays in a workmanlike, if entirely unelectrifying manner. His repertoire ranged from Liszt's "Hungarian Rhapsody" to Sousa's "Stars and Stripes Forever."

### Diane D'Aubrey and Zose Eyes

Diane D'Aubrey lives up to her name. She rolls her eyes, undulates her shoulders, attempts the risque, has a *zis* and *zat* accent and generally makes friends with the masculine folk in Row A.

She has an accompanist at the piano and sings "A Little Love, a Little Kiss Would Never Be Enough For Me," somewhat as offered by Irene Bordoni, and "Prepare For the Summer," also a lilt carrying the invocation, "Be a cave man," and conveying Miss D'Aubrey's liking for 'uggs and keeses. For this she wears a clinging gown of silver suggesting a Grace La Rue creation.

While she changed costumes, the accompanist played extracts from "The Princess Pat," thereby again recalling the Ellis-Bordoni combination. Miss D'Aubrey closed with "Won't You Smoke Wiz Me?" at the same time tossing cigarettes to the audience.

---

The Cecile Trio presents a curious act. Two of them dance while the comedian performs a burlesque trot with a dummy partner. Later the comedian takes off his coat and is disclosed attired with numerous pink bows. This hilarious bit precedes a stunt whereby he balances unsupported upon one finger thrust into the neck of a bottle.

*Copyright, Underwood and Underwood Studios, N. Y.*

MISS EVAN-BURROWS FONTAINE,
Offering Her Elaborate Dancing Specialty for a Second Week at the Palace.

MISS HELEN EVILY,
At the Colonial This Week with Whitford Kane in "Lonesome Like."

**Ralph Herz in a Character Role**

The busy Edgar Allan Woolf dashed off "Where There's a Will" for Ralph Herz and the comedian brought the comedy to the Colonial for its first hearing.

The scoundrelly Nicholas Wellman is trying, with the aid of a crooked lawyer, to influence his uncle to make a new will, disinheriting the honest young grandson. We see them work upon the querulous, crusty old fellow's feelings until he signs the new will. Then suddenly the aged man throws off his make-up and he isn't the uncle at all, but the young grandson in disguise. Unky has been upstairs asleep all the time.

"Trapped," hiss the conspirators.

After telling them that a dictagraph has recorded their plot and that detectives wait outside, he orders the villains from the place. Then he falls into the arms of uncle's fluffy stenographer, who has loved him all the time.

The character of the make-believe uncle, as played by Mr. Herz, obviously suggests Cyril Maude's Grumpy. The sketch has interest and the surprise is well hidden.

Joe Boganny's troupe of tumbling "lunatic bakers" personify the triumph of matter over mind. They go through a series of difficult stunts, being assisted by four midgets. Later they stage a boxing match between two of the Lilliputians. This sort of thing is, to us, not merely unappealing, but downright offensive. We can obtain no enjoyment from so-called comedy based upon physical deformities.

**FIRST CALL FOR PICTURES**

John Pollock, head of the photograph and press bureau of the United and Orpheum circuits, is issuing an appeal to vaudeville players to get their pictures and billing for the new season into the office as soon as possible.

While the department is maintained for the free use of vaudevillians and the variety contract specifies that pictures and press matter must be furnished to the department, many artists show negligence in the matter.

"If the pictures are in our hands early," says Mr. Pollock, "we can give the actor better service in preparing and compiling press matter for the use of the entire circuit. There is absolutely no charge, of course. We stand ready to prepare everything, from billing to special stories. All we ask in return is that performers keep us supplied with new photographs and information regarding any changes in their billing and 'plots.' We are not mind readers and unless informed, cannot ascertain about unexpected shifts in casts, etc.

"Performers must not think that, because they have a number of pictures left from last season, that they need supply no new photographs for the new theatrical year. Styles, ways of arranging the hair and hats change completely in a few months. Soiled pictures cannot be used.

"Above all, the artist should keep in mind that this department serves as his friend and aid."

The department maintains 3,000 acts in its files, with between 75,000 and 100,000 photographs always on hand. One hundred and four theaters receive the service on the Orpheum, United and affiliated circuits. Indeed, every big time theater in America is supplied by the department.

## COMING HEADLINERS

WEEK OF JULY 17.—*Colonial*, Laura Hope Crews and company, Flanagan and Edwards; *Royal*, Emmet DeVoy and company, Morton and Moore; *New Brighton*, Evan Burrows-Fontaine and company, Craig Campbell, Ruth Roye; *Henderson's*, Florrie Millership.

WEEK OF JULY 24.—*Colonial*, Van and Schenck; *Royal*, Juliette Dika; *New Brighton*, Morton and Glass, White and Clayton; *Henderson's*, Violet Dale, Florence Nash and company, Al Herman.

# LAURA HOPE CREWS IN CONDENSATION OF "MY HUSBAND'S WIFE"

## Ruth St. Denis to Dance in Greek Theater at Berkeley—Leon Errol in "The Subway"

Laura Hope Crews comes to the Colonial Theater on Monday in a condensation of A. E. Thomas' three-act comedy, "Her Husband's Wife." Edgar Allan Woolf is making the vaudeville adaptation.

Edwin Mordaunt will head Miss Crews' supporting company.

Miss Crews appeared in "My Husband's Wife" some five years ago.

Ruth St. Denis is the first dancer to be honored with an invitation to appear at the Greek Theater, Berkeley, California, where she will be seen by the students of the University of California on July 29 in a new dance pageant, assisted by Ted Shawn, a company of a hundred and a symphony orchestra of forty.

The pageant will be divided into three parts and will depict the life and after life of Egypt, Greece and India. In these Miss St. Denis will depict the religious beliefs of three periods, the judgment seat of Osiris, the dismal realm of Pluto and finally the Indian belief that one must work out his Karma through many lives before he is at last ready to enter Nirvina, or perfect consciousness.

The backgrounds and costuming for the pageant were all produced at Denishawn by the students of the school under the supervision of Miss St. Denis and Mr. Shawn.

Leon Errol opens in vaudeville at Atlantic City on Monday in a comedy skit called "The Subway." Mr. Errol will play but a limited season of probably three weeks, since he begins rehearsals with the Ziegfeld-Dillingham Century Theater production about August 15. By the terms of his contract, Mr. Errol cannot appear in New York vaudeville.

Mr. Errol will, however, come to the New Brighton Theater next week.

**Commodore Bentham to the Rescue**

M. S. Bentham made a three days' cruise last week in his new yacht, *Psyche V*, during which he rescued a private yacht in a storm.

In the Bentham yachting party were Ina Claire, her mother and her brother, Allan. The *Psyche V* left the New York Yacht Club float on Saturday evening, July 1, heading for Archie Selwyn's Summer home at South Norwalk. There the voyagers had luncheon on Sunday. Late Sunday they stopped at Phylis Neilson-Terry's Summer place at Ashokan Beach, near Eaton's Light. On the way to Ashokan Beach a storm blew up and Commodore Bentham sighted a yacht, which later proved to be the Cheeseborough yacht, the *Caddie*, in distress. With difficulty they managed to tow the *Caddie* into Northport. The *Psyche* then resumed its cruise, going up the Harlem River, through Spuyten Duyvil to the Hudson and then to Elsie Janis' estate above Tarrytown. A tennis tournament occupied most of Monday. The *Psyche* returned late on Tuesday and Miss Claire resumed her role in the Ziegfeld Follies, temporarily played by Allyn King, on Thursday.

May Naudain, now appearing in vaudeville with Anatol Friedland at the piano, has gone under the direction of Edward S. Keller.

On a day's notice Josephine La Croix took the role of the daughter in "An April Shower" with Alexander Carr at the Palace. Miss La Croix was—whisper—leading woman in "The Rosary" on tour, and successfully played in stock at Niagara Falls, Lancaster, Pa., Philadelphia and with Poli's, in Worcester, Mass.

Violet Dale returns to vaudeville at Henderson's, Coney Island, on July 24, after a vacation in Maine.

**Brenda Fowler in Comedy Playlet**

Brenda Fowler, who has been the associate of Ethel Clifton as actress and playwright, will have a sketch of her own next season. It is a comedy and it will have its opening performances in September. Miss Clifton is to appear in a New York production.

Following her week at the Colonial Theater, Sophie Tucker and her syncopated band began a seven weeks' season at the Isleworth Hotel, Atlantic City. Following the special cabaret engagement, Miss Tucker will return to vaudeville.

Nellie V. Nichols and her husband, Colt Albertson, are on a vacation trip to Lake Champlain, making the trip on Mr. Albertson's 45-foot yacht.

Lawrence Schwab, now associated with Alf T. Wilton in booking and production, is spending his Summer vacation on Monhegan Island, off the Maine Coast, near Rockport. He will return on July 24.

Edna Wallace Hopper, supported by Laura Guerite, A. Baldwin Sloane, Cyril Chadwick, and Walter Hanky, come to the Palace on Monday in "The Flivver," a sketch written by Miss Guerite and Jack Norworth. "The Flivver" was presented in London in revue. The entire proceeds of the act's vaudeville engagement will go to the New York *Herald's* Fund for the aid of Permanently Crippled Soldiers.

Wellington Cross and Lois Josephine have been visiting Douglas Stevenson, last season in "Chin-Chin," at his home in Lexington, Ky. The Crosses motored down via Buffalo and expect to return through Pittsburgh, going to Boston.

**Arnold Daly in "Kisses"**

It is now practically certain that Arnold Daly will be seen shortly at the Palace. Mr. Daly will offer a playlet, "Kisses," written by S. Jay Kaufman, the "Round the Town" man of the *Globe*, and published in *The Smart Set*. In reviewing "Kisses" at the time of its publication, THE MIRROR suggested that Mr. Daly would fit into the principal role. H. B. Marinelli is booking Mr. Daly.

Myrtle Young and Jessica Brown opened in their new "sister act" at Henderson's, Coney Island, this week. Edward S. Keller is booking the act, which goes to Boston next week.

Edgar Allan Woolf's sketch, "Meadowbrook Lane," has been given an Eastern and Orpheum route for next season. Noel Travers and Irene Douglas are presenting the playlet.

Robert Sneddon's playlet, "The Might-Have-Beens," has just started an Orpheum tour, opening last week in San Francisco. Edna Brothers is featured in the sketch.

The new Nixon Theater on the boardwalk at Wildwood, N. J., opened on Saturday, July 1. A distinguished audience attended the premiere, including the mayors of Philadelphia, Atlantic City and Wildwood and a number of prominent theatrical men from New York. Frank Wolf, of the Nixon Nirdlinger offices, is booking the house. The opening bill was headed by Mrs. Ralph Herz in Sada Cowan's "I Wish I Knew."

Helen Ware is again appearing in C. T. Dazey's playlet, "Justified." Miss Ware is in Pittsburgh this week, with Boston to immediately follow.

**Arthur Albro in "Caught in the Act"**

Arthur Albro opens shortly in vaudeville in a sketch, "Caught in the Act," by Gaston Mervale. The playlet is described as combining singing, dancing, tragedy and comedy. M. S. Bentham will direct Mr. Albro's tour.

Miss Evan-Burrows Fontaine is in her second week at the Palace Theater. On Monday she comes to the New Brighton Theater with her dancing girls.

George White and Lucille Cavanagh are now in their fourth week at the Palace Theater.

M. S. Bentham has received a cable from Jose Collins, now in London, intimating that Miss Collins must shortly return to this country to fulfill her motion picture contracts. She will likely appear in vaudeville.

Whitford Kane is presenting Harold Brighouse's comedy, "Lonesome Like," at the Colonial this week. Helen Evily and Kate Morgan are appearing with Mr. Kane.

Billy B. Van made his last vaudeville appearances at the New Brighton Theater last week, he declares. He is going to devote his entire time to selling the butter separator he recently invented. In fact, he has opened offices at 329 Fifth Avenue. Van, by the way, is a man of considerable wealth, owning a large amount of farming property in New Hampshire, a Summer hotel and a few private lakes.

Charles Compton will be seen in vaudeville as soon as he completes his contracts with the Republican National Committee. He was engaged to make a series of motion pictures of Justice Hughes, the nominee for president, at the candidate's home at Tenafly, N. Y., and in Washington.

**Stoker and Bierbauer's Activities**

Stoker and Bierbauer have routed Mr. and Mrs. Gordon Wilde over the Orpheum tour. They open at the Chicago Majestic on October 23.

The Barry Girls have been placed for a W. V. M. A. tour, opening at the Chicago Hippodrome on August 14.

Richard Lonsdale was indicted by the grand jury on July 26 in Portland, Ore., on the charge of failure to support his wife, Hildegard Lonsdale. Lonsdale, who has been appearing on the small time, sent his wife to visit relatives in Seattle and then mailed her a letter of farewell. He was arrested in Heppner. The actor has twin children, aged four.

Toots Paka, the Hula-Hula dancer, was born at Maui, close to Honolulu. Her mother was a half-breed Sandwich Island native in whom there was a strain of Sioux Indian blood. Her father was an American sailor who, at the close of the Civil War, migrated to Hawaii. She inherits her ability as a dancer from her mother, who was known as Lililiko, and was principal court dancer for Queen Liliuokalani. Toots was educated in American schools and first danced in public at the St. Louis Exposition.

CAPTAIN RAY F. HODGDON,
A Snapshot Taken on the Border. Captain Hodgdon Commands Company A, Seventy-first Regiment, Now Stationed at the Camp of the Second Provisional Brigade, Sixth Field Division, at McAllen, Texas. Mr. Hodgdon is Booking Manager for Edward S. Keller, and is a Son of S. K. Hodgdon, General Manager of the United Booking Offices.

Frank Herbert, the juvenile in the sketch, "Roses," with Martin and Schofield, has been visiting friends in Atlantic City, and is now at his home in Chicago for the remainder of the Summer.

Bancroft and Broske are going over to the Loew time.

My, but Anna Held is *not* bloodthirsty! Listen to what the comedienne says, via Walter J. Kingsley:

"Fight? Yes, it's all right to fight with a man face to face. If he insults you, your wife, sister or mother, fight him; hit him; knock him down; 'lick' him good, if you can. And if you can't, at least you will know that you have stood for your honor. But, please, you big, brainy American business men, who have built up this wonderful country, don't you go to war and don't send your fine boys out to be ground up in the machines of death. There is no honor in turning a crank on a giant gun when you cannot even see who it kills. That is cowardly; it is murder; assassination."

In re-publishing Walter J. Kingsley's bit of *vers libre*, "Lo, the Headliner!" last week in THE MIRROR, omission was made of the name of *The Times*, from which the bit was reprinted.

Fred Duprez sailed on the *New Amsterdam* on July 11, after vacationing upstate. Mr. Duprez assumes the Raymond Hitchcock role in "Mr. Manhattan" on its tour of the provinces.

Harry Carroll and Anna Wheaton begin a tour of the Orpheum time at the Chicago Majestic on July 16. M. S. Bentham is directing the tour.

That famous vaudeville spendthrift, Alexander Carr, has purchased a yacht.

Anna Held, at the Palace this week, has some striking frocks. Walter J. Kingsley describes them thusly: "There is one gorgeous affair that's just the color of cream tomato soup, and there's another that looks exactly like a salad, a nice shrimp salad, trimmed with mayonnaise and green stuff; and there's another frock with pantalettes. Just like they decorate lamb chops with, and there's a lacy thing like French pastry, and a blonde hat exactly the color of a Bronx cocktail, and some creme de menthe stockings, and a hat trimmed with Marischino cherries."

**JAMES MADISON**

**SUMMER ANNOUNCEMENT**—Until August 1st I will do all my writing in San Francisco (Flatiron Building, Sutter and Sansom Streets). New York office will be open as usual in charge of my secretary.

# JOSEPHINE LaCROIX

*INGENUE*

WITH ALEXANDER CARR IN "APRIL SHOWERS"

# KENNETH D. HARLAN

Featured with Evan-Burrows Fontaine

Direction PAUL DURAND

# DIANE D'AUBREY

"The Girl with the Million Dollar Eyes"

NOW IN VAUDEVILLE Direction H. B. MARINELLI

# Miss VANDA HOFF

Featured in "THE DANCING GIRL OF DELHI"

*IN VAUDEVILLE*

GEORGE OCTAVIA

# BANCROFT AND BROSKE

Broadway's Favorite Musical Comedy Stars

Direction MAX HART

# Miss DON FUNG GUE

*in "The Children of the Buddha"*

# MAY NAUDAIN

*IN VAUDEVILLE*

Under direction ALF T. WILTON

EVELYN BLANCHARD

PRESENTS

# MARIE NORDSTROM

# Agnes Scott and Harry Keane

*in "THE FINAL DECREE," by Agnes Scott*

*Author of "The Red Fox Trot" "Drifting" "The Wall Between"*

# VICTOR MORLEY

Business Communications, FRANK EVANS, Palace Theatre Building, N. Y. C.

Summer Address

CAMP SELDOMINN—LAKE ST. CATHERINE, WELLS, VT.

ETHEL BRENDA

# CLIFTON and FOWLER

Offering "THE SAINT AND THE SINNER"

# SYLVIA JASON

With Harry Tighe in Vaudeville

# LADY SEN MEI

*Chinese Prima Donna*

Personal Direction NORMAN JEFFRIES

# ROSHANARA

Authentic Exponent of Indian and Burmese Dances


## MORRIS COMBINATION

### John Cort and Oliver Morosco Said to be Interested in Proposed Vaudeville Circuit

Reports of a William Morris-John Cort-Oliver Morosco combination for vaudeville reached Broadway from the Coast last week. The deal is said to have been put through at the Morosco headquarters in Los Angeles, Mr. Morris and Mr. Cort being present.

At the Morris New York offices it was stated to THE MIRROR that no statement would be forthcoming on the combination for a few days. Mr. Morris is now en route East and will make a statement upon his arrival in New York.

Reports indicate that road vaudeville shows will be sent on tour, playing the Cort theaters in the West and other houses to be acquired later. A fifty-two-week, three performances a day, circuit is the purpose. The directors named are Mr. Morris, Mr. Cort, Mr. Morosco, and H. Randolph Guggenheimer.

Recently Mr. Morris announced his plans of re-entering the vaudeville field. At that time he stated that he had acquired the Park Theater in New York and that a large circuit was in plan of formation. Mr. Morris stated that a big man in the theatrical world, whose name could not yet be announced, was actively interested in the plan.

The road vaudeville show idea is not new to Mr. Cort. A few seasons ago he sent Anna Held on tour at the head of a vaudeville combination. Mr. Morris, too, has applied the same idea to Harry Lauder, who each year heads a variety aggregation.

Rumors of a White Rat connection with the combination are hinted at.

## BILLY VAN IN BELLEVUE

The vaudeville world was startled last Sunday by the report that Billy B. Van, the comedian, had been taken to Bellevue Hospital on Saturday night, July 8, after suffering an attack of apoplexy in a room at No. 306 West Forty-fifth Street, where he had been staying for three weeks. The Billy Van mentioned, however, proved to be Billy Van, a blackface comedian well known in vaudeville some seasons ago, and not Billy B. Van, who last week appeared at the New Brighton Theater. His condition was serious as THE MIRROR went to press.

When he did not leave his room on Saturday, his landlady called a patrolman, who entered the room and found Mr. Van unconscious. He was taken to Polyclinic Hospital and later removed to Bellevue. A revolver was found, it is charged, in Mr. Van's room and a charge of violating the Sullivan law was lodged against him. He is being held technically as a prisoner.

## $25,000 SUIT OVER MONKEYS

Michael and Louise Morris, vaudeville performers, have brought suit for $25,000 against the New England Steamship Company, alleging that several monkeys belonging to their act died while they were being shipped from New York to Fall River, Mass. The act is known as "Madame Louise's Educated Monkeys."

The case, originally brought in the State Supreme Court, was transferred on July 8 to the Federal District Court for trial. The death of the monkeys, Madame Louise and her husband charge, was caused by the carelessness of the steamer company in placing the animals in poorly ventilated quarters.

## TIMBERG—BECKER

Announcement has been made of the marriage of Hattie Darling Timberg, now a principal of "The Passing Show of 1916" at the Winter Garden, to Herman Becker, the vaudeville producer and brother of Ruth Roye. The marriage took place on Saturday, July 1. Miss Timberg's brother, Herman, is also in the Winter Garden production.

## CHICAGO NOTES

CHICAGO (*Special*).—Marie Cahill was headlined at the Majestic last week and proved a big mid-summer feature. She has drawing power and real ability.

Paul McCarthy and Elsie Faye were extra added features of last week's bill with "Suicide Garden," a new act by Herbert Moore, which was in its second week, having been broken in the week ahead at Grand Rapids, Mich. The vehicle is admirably suited to their talents, and puts them in just the proper place for the introduction of song and piano specialties.

E. E. MEREDITH.

Julie Bruer made her first vaudeville appearance at the Chicago Great Northern Hippodrome on Monday.

MISS CECIL CUNNINGHAM,
Offering a Vocal Repertoire Written by Her Husband, Jean Havez.

## DEPENDABLE AMUSEMENT

"The one dependable amusement in American to-day is vaudeville."

That is the opinion of Dudley Crafts Watson, director of the Milwaukee Art Society.

It was to answer two questions that Mr. Watson visited a recent performance at the Majestic Theater in Milwaukee. The Milwaukee *Free-Press* had been confronted by these queries: (1) Is the vaudeville stage "uplifting?" and (2) Does the vaudeville theater offer art? The *Free-Press* induced Mr. Watson to attend a performance and to write his expert opinion.

Mr. Watson reviewed the various acts in great detail in the *Free-Press*. It was a representative programme, as he said, and he had no difficulty in finding real art well represented. In fact, several of the acts had no appeal other than art. He said of a trio of musicians: "The trio is beautifully balanced, an individual spirit goes with their music, and a thoroughly artistic performance is the result." He declared a song and dance team gave "the most thoughtfully and artistically staged bit on the bill," and commented highly on the color scheme. Three young men presented an act which, Mr. Watson said, was "wholesome and vivacious and full of broad fun." His comments were equally enthusiastic down to the last act, some classic dancers, whose work he described as "real art of the highest order" and "ravishingly lovely."

Mr. Watson had no hesitancy in finding that the high-class vaudeville theaters offer art, and the first question was answered by his affirmative answer of the second. Where art is to be found in such quantities there can be no question regarding "uplift."

## SENTENCED FOR FRAUD

After a plea of guilty to the charge of defrauding vaudeville friends of more than $2,000, Isaac Geissler was sentenced on June 27 to not more than six years and not less than three years in prison.

Geissler procured $1,200 from Robert Emmet Keane, $500 from Valerie Bergere and $500 from Harriet W. De Witt. He was to have invested the money in stocks.

## CURRENT BILLS

PALACE.—Anna Held, Gus Edwards's Song Revue, Franklyn Ardell and company, White and Cavanagh, Evan-Burrows-Fontaine and company, Carmela and Rosa Ponzillo, Bankoff and Girlie, Merian's Dogs.

NEW BRIGHTON.—Belle Story, Mallia and Bart, Arthur Deagon, Bert Kalmar and Jessie Brown, the Cansinos, Herbert Williams and Hilda Wolfus, Kaufman Brothers, the Langdons, Imperial Troupe of Cyclists.

COLONIAL.—Albertina Rasch and ballet, Whitford Kane and company, Ben Welch, Chief Caupaulican, Bernac's Circus, Bert and Betty Wheeler, Herman and Shirley, Stone and Hughes.

ROYAL.—"Hello, Bronx," Ben Welch, Flanagan and Edwards, Lew Welch, Charlotte Ravenscroft, Douglas J. Wood and company, Clairmont Brothers, Lambert and Fredericks.

PROSPECT.—*First half*: Joe Keno and Rosie Green, etc.; *last half*: Arthur Sullivan and company, etc.

## VAUDEVILLE DATES

*The current week is understood where no date is given.*

*Dates Ahead must be received by Friday for the next issue.*

ALBRIGHT, Bob: Bijou, Richmond, 13-15.

ALBRIGHT and Rodolfo: Orph., Los Angeles, 9-22.

ALLEN and Howard: Keith's, Boston.

ANTRIM and Vale: Henderson's, Coney Island, N. Y.

ARDELL, Franklyn, Co.: Palace, N. Y. C.

AUSTRALIAN Woodchoppers: Forrest Park, St. Louis, 16-22.

AVELING and Lloyd: Henderson's, Coney Island, N. Y.; Morrison's, Rockaway, N. Y., 17-22.

BAKER, Belle: New Brighton, Brighton Beach, N. Y.

BANKOFF and Girlie: Palace, N.Y.C.
BARABAN and Gros: Ramona Park, Grand Rapids.
BARTON Sam: Forrest Park, St. Louis, 16-22.
BELLECLAIRE Brothers: Keith's, Wash., 17-22.
BENNETT, Murray: Orph., 'Frisco; Orph., Oakland, 16-22.
BENSEE and Baird: Morrison's, Rockaway, N. Y.
BENT, Alderman: Maj., Chgo., 16-22.
BENTON, Fremont, Co.: Forsythe, Atlanta; Lyric, Birmingham, 17-22.
BERGERE, Valerie, Co.: Henderson's, Coney Island, N. Y.
BERLO Girls: Ramona Park, Grand Rapids, 24-29.
BERZAC'S Circus: Colonial, N.Y.C.; Keith's, Wash., 17-22; Royal, N.Y.C., 24-29.
BISSETT and Scott: Maj., Chgo.
BOGANNY Troupe: Royal, N.Y.C., 24-29.
BONITA and Lew Hearn: Maj., Chgo.; Forbes Field, Pittsburgh, 17-22; Keith's, Wash., 24-29.
BROWN and Spencer; Keith's, Wash.; Forbes Field, Pittsburgh, 17-22; Temple, Detroit, 24-29.
BURKE, John and Mae: Henderson's, Coney Island, N. Y.
BURLEY and Burley: Lyric, Birmingham, 17-22; Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
CAMPBELL, Craig: Keith's, Wash., New Brighton; Brighton Beach, N. Y., 17-22.
CAPAULICAN Chief: Colonial, N.Y.C.
CANSINOS: New Brighton, Brighton Beach, N.Y.; Forbes Field, Pittsburgh, 24-29.
CARLTONS, Two: Henderson's, Coney Island, N. Y., 24-29.
CARMEN, Zara, Trio: Keith's, Boston.
CARR, Eddie, Co.: Keith's, Wash., 17-22.
CHUNG Hwa Four: Temple, Detroit; Maj., Chgo., 16-22; Ramona Park, Grand Rapids, 24-29.
CLAIRMONT Brothers: Royal, N.Y.C.
CLARK and Hamilton: Orph., Oakland; Orph., Los Angeles, 16-22.
CLARKE, Wilfred, Co.: Orph., Los Angeles, 9-22.
CONLIN, Steele and Parks: Temple, Detroit; Colonial, N. Y.C., 24-29.
CONRAD and Conrad: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 16-22.
CONSUL and Betty: Orph., 'Frisco, 9-22.
COOK and Lorenze: Henderson's, Coney Island, N. Y., 17-22.
CRESSY and Dayne: Ramona Park, Grand Rapids, 17-22.
CROSMAN, Henrietta, Co.: Morrison's, Rockaway, N. Y.
DALE, Violet: Henderson's, Coney Island, N. Y., 24-29.
DANCING Girl of Delhi: Temple, Detroit, 24-29.
DANUBES, Four: Maj., Chgo.
DAVIES, Reine: Maj., Chgo., 16-22.
DAVIS Family: Shea's, Buffalo, 17-22.
D'AVIGNEAU'S Chinese Trio: Orph., 'Frisco, 16-22.
DEAGON, Arthur: New Brighton, Brighton Beach, N. Y.; Forbes Field, Pittsburgh, 17-22; Temple, Detroit, 24-29.
DE VOY, Emmett, Co.: Royal, N.Y.C., 17-22.
DE BOURGE Sisters: Ramona Park, Grand Rapids, 17-22.
DIKA, Juliet: Keith's Boston, 17-22; Royal, N.Y.C., 24-29.
DE VOY, Emmett: Colonial, N.Y.C., 17-22.
DONG, Fong Gue and Haw: Keith's, Wash.
DRESSER, Louise: Shea's, Buffalo; Temple, Detroit, 17-22.
DUNBAR'S Old Time Darkies: Keith's, Boston.
DYER and Faye: Henderson's, Coney Island, N. Y., 17-22.
EDGE of the World: Forsythe, Atlanta; Lyric, Birmingham, 17-22.
EDWARDS, Gus, Revue: Palace, N.Y.C.
ELLIS and Bordoni: Orph., 'Frisco; Orph., Oakland, 16-22.
EL REY Sisters: Temple, Detroit.
EMERSONS, Three: Ramona Park, Grand Rapids.
ERFORD'S Sensation: Fountaine Ferry Park, Louisville; Maj., Chgo., 16-22.
FAY, Eva, Mrs.: Fountaine Ferry Park, Louisville, 16-22.
FITZGERALD and Marshall: Keith's, Phila., 17-22.
FITZGIBBON, Bert: Keith's, Wash.
FLANAGAN and Edwards: Royal, N.Y.C.; Colonial, N.Y.C., 17-22.
FORTY Winks: Maj., Chgo.
FOUNTAINE, Evan Burrows, Co., Miss: Palace, N.Y.C., New Brighton, Brighton Beach, N. Y., 17-22.
GEORGE, Edwin: Keith's, Phila., 17-22.
GIRL From Milwaukee: Shea's, Buffalo 24-29.
GLADIATORS: Orph., Los Angeles, 9-22.
GORDON, John R., Co.: Davis, Pittsburgh.
GRANVILLE, Dorothy, Co.: Keith's, Phila.
GRAY Bee Ho Co.: Keith's, Wash.
GREY and Klumker: Fountaine Ferry Park, Louisville.
HALLEN and Fuller: Forsythe, Atlanta; Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
HALLIGAN and Sykes: Keith's, Phila.; Keith's, Wash., 17-22.
HALPERIN, Nan: Orph., 'Frisco, 16-22.
HARRAH, Roy, Troupe: Schmer Park, Montreal; Colonial, N.Y.C., 24-29.
HELD, Anna: Palace, N.Y.C.
HELLO Bronx: Royal, N.Y.C.
HENNINGS, J. and W.: Ramona Park, Grand Rapids.
HENRY and Adelaide: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 16-22.
HERMAN, Al.; Colonial, N.Y.C.; Henderson's, Coney Island, N. Y., 24-29.
HERMAN and Shirley: Colonial, N.Y.C.
HERZ, Ralph, Co.: Maj., Chgo., 16-22.
HOLMAN, Harry, Co.: Keith's, Boston; Keith's, Phila., 17-22.
HOLTZ, Lew: Ramona Park, Grand Rapids, 17-22.
HONEY Boy Minstrels: Ramona Park, Grand Rapids.
HOPKINS, Ethel: Keith's, Wash., 17-22.
HOWARD, Joe, and Clark: Keith's, Wash., 17-22.
HOWARD and Field's Minstrels.
HOWARD, Kibble and Herbert: Henderson's, Coney Island, N. Y., 17-22.
HUDLER, Stein and Phillips: Forsythe, Atlanta, 17-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29
IDANIAS, Five: Keith's, Wash., 24-29.
IMPERIAL Troupe: New Brighton, Brighton Beach, N. Y.
JARVIS and Dare: Henderson's, Coney Island, N. Y.
JEROME and Carson: New Brighton, Brighton Beach, N. Y., 24-29.
KALMAR, Bert, and Jessie Brown: New Brighton, Brighton Beach, N. Y.
KANE, Whitford, Co.: Colonial, N.Y.C.
KATARO Troupe: Temple, Detroit, 17-22.
KAUFMAN Brothers: New Brighton, Brighton Beach, N. Y.
KELLY, Cleveland and Taylor: Keith's, Wash., 17-22.
KELLY and Wilder: Temple, Detroit, 17-22.
KENNEDY and Rooney: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 17-22.
KENO, Joe, and Rosie Green: Prospect, B'klyn, 10-12.
KERR and Weston: New Brighton, Brighton Beach, N. Y., 17-22.
KETCHEM and Cheatem: Keith's, Wash.
KLASS and Bernie: Lyric, Birmingham, 17-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
KOSLOFF'S, Theodore, Ballet: Orph., 'Frisco, 16-22.
KRAMER and Morton: Orph., 'Frisco, 9-22.
LA FRANCE and Bruce: Temple, Detroit.
LAMBERT and Fredericks: Royal, N.Y.C.
LANGDON'S: New Brighton, Brighton Beach, N. Y.
LA RUE, Grace: Orph., Los Angeles.
LEIGHTONS, Three: Forbes Field Pittsburgh, 24-29.
LEIPZIG: Orph., 'Frisco, 16-22.
LELAND'S: Temple, Detroit, 17-22; Shea's, Buffalo, 24-29.
LESLIE, Bert, Co.: Keith's, Wash.
LIBONATI: Orph., Oakland; Orph., Los Angeles, 16-22.
LYONS, George: Keith's, Boston.
MacFARLANE, Geor—: Orph., Oakland; Orph., Los Angeles, 16-22.
MADE In Philadelphia: Keith's, Phila.
MA"IE and Bart: New Brighton, Brighton Beach, N. Y.
MARTINI and Maximillian: Shea's, Buffalo.
McCULLOUGH, Carl: Forrest Park, St. Louis, 16-22.
McKAY, Winsor: Temple, Detroit, 17-22.
McLALLEN and Carson: Orph., Oakland, 16-22.
McMILLAN, Lydia, Co.: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
MEDLIN, Watts & Towne: Davis, Pittsburgh.
MERRIAN'S Dogs: Palace, N. Y.C.
MIGHT Have Beens: Orph., 'Frisco; Orph., Oakland, 16-22.
MILLERSHIP, Florrie: Henderson's, Coney Island, N. Y., 17-22.
MOON and Morris: Orph., Frisco, 16-22.
MORTON, James C., and Frank Moore: Morrison's, Rockaway, N. Y.; Royal, N. Y.C., 17-22; Keith's, Boston, 24-29.
MORTON and Glass: New Brighton, Brighton Beach, N. Y., 24-29.
MYRL and Delmar: New Brighton Brighton Beach, N. Y., 17-22.
NASH, Florence, Co.: Keith's, Boston; Henderson's, Coney Island, N. Y., 24-29.
NAVASSAR Girls: Keith's, Phila.
NEW Producer: Bijou, Richmond, 13-15.
NORDSTROM, Marie, Co.: Shea's, Buffalo.
OLD Soldier Fiddlers: Colonial, Norfolk, 13-15.
OTTO, Elizabeth: Forrest Park, St. Louis, 16-22.
PAGE, Hack and Mack: Temple, Detroit.
PAKA, Toots, Co.: Henderson's, Coney Island, N. Y.
PETERS, Anita, Co.: Orph., Los Angeles.
PINZILLO, Carmela and Rosa: Palace, N.Y.C.
RASCH, Albertina, Co.: Colonial, N.Y.C.
RAVENSCROFT: Charlotte: Royal, N.Y.C.
READINGS, Four: Keith's, Boston.
RENARDS, Three: Davis, Pittsburgh.
RICE, Andy: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 16-22.
RICE, Elmer and Town: Schmer Park, Montreal, 24-29.
RIVOLI, Caesar: Schmer Park, Montreal, 17-22.
ROCHESTER, Claire: Orph., 'Frisco, 9-22.
ROCHEZ, Monks: Temple, Detroit, 17-22.
ROESENER, George M.: Colonial, N.Y.C., 17-22.
ROONEY and Bent: Orph., Los Angeles.
ROSE, Harry: Shea's, Buffalo.
ROSER'S Comedy Pets: Temple, Detroit.
ROSS, Eddie: Maj., Chgo.
ROY and Arthur: Royal, N.Y.C., 24-29.
ROYE, Ruth: New Brighton, Brighton Beach, N. Y., 17-22.
RUDINOFF: Shea's, Buffalo; Keith's, Wash., 17-22; Keith's, Phila., 24-29.
SAVOY and Brennan: New Brighton, Brighton Beach, N. Y., 17-22.
SHAYNE, Al.: Keith's, Boston
SKIPPER, Kennedy and Reeves: Temple, Detroit, 24-29.
SORETTI and Antoinette: Keith's, Boston, 17-22.
SPARKS, John G., Co.: Forsythe, Atlanta, 17-22.
STEINDEL Brothers: Shea's, Buffalo, 17-22.
STEWART, Misses, Three; Morrison's, Rockaway, N. Y., 17-22.
STONE and Hughes: Colonial, N.Y.C.
STONE and Kalisz: Keith's, Boston, 17-22.
STORY, Belle: New Brighton, Brighton Beach, N.Y.; Shea's, Buffalo, 17-22; Keith's, Boston, 24-29.
SULLIVAN, Arthur, Co.: Prospect, B'klyn, 13-15.
SUMIKO and Girls: Fountaine Ferry Park, Louisville.
SWIFT, Thomas, Co.: Temple, Detroit.
SWOR, Bert: Temple, Detroit, 17-22.
TEMPEST and Sunshine: Keith's, Wash., 17-22; Morrison's, Rockaway, N. Y., 24-29.
THIESEN Brothers: Schmer Park, Montreal, 17-22.
TIGHE and Jason: Orph., Oakland; Orph., Los Angeles, 16-22.
TOGAN and Geneva: Keith's, Wash.
TOMBOYS, Two: Maj., Chgo.; Temple, Detroit, 17-22.
TOOMBES and Wentworth: Keith's, Phila., 17-22.
TRACEY and McBride: Shea's, Buffalo.
TRAVERS, Noel, Co.: Keith's, Phila.; Keith's, Boston, 17-22.
TROUT, Mermaid and Bubble: Schmer Park, Montreal, 24-29.
TUSCANO Brothers: Colonial, Norfolk, 13-15.
VAN, Billy B., Co.: Morrison's, Rockaway, N. Y., 17-22.
VAN and Schenck: Colonial, N.Y.C., 24-29.
VERNON and Stanley: Casino, Schenectady, N. Y.—indef.
VITTORIO and Georgette: Forsythe, Atlanta; Lyric, Birmingham, 17-22.
VOLUNTEERS: New Brighton, Brighton Beach, N. Y., 24-29.
WARD, Robert and Lawrence: Keith's, Boston, 17-22; Keith's, Wash., 24-29.
WATSON Sisters: Henderson's, Coney Island, N. Y.
WEBB and Burns: Temple, Detroit, 17-22.
WELCH, Ben: Colonial, N.Y.C.
WELCH, Lew: Royal, N.Y.C.
WERNER, Amores, Troupe: Orph., Los Angeles.
WESTON, Willie: Keith's, Boston, 17-22.
WHAT Happened to Ruth: Forrest Park, St. Louis.
WHEATON and Carroll: Temple, Detroit; Maj., Chgo., 16-22.
WHEELER, Bert and Betty: Colonial, N.Y.C.
WHITE and Clayton: Keith's, Phila.; New Brighton, Brighton Beach, N. Y., 24-29.
WHITING, George, and Lucille Cavanagh: Palace, N.Y.C.
WILLIAMS and Segal: Keith's, Boston.
WILLIAMS and Wolfus: New Brighton, Brighton Beach N. Y.
WILLING, Bentley and Willing: Fountaine Ferry Park, Louisville.
WILLS, Nat: Orph., Los Angeles, 9-22.
WILSON, Jack, Trio: Morrison's, Rockaway, N. Y., 24-29.
WILSON, Lew: Shea's, Buffalo.
WISE, Tom, Co.: Maj., Chgo.
WOOD, Douglas J.: Royal, N.Y.C.
WOOD and Wyde: Royal, N. Y.C.; Colonial, N.Y.C., 17-22; Royal, N.Y.C., 24-29.
WOOLF and Stewart: Colonial, N.Y.C., 24-29.
YATES and Wheeler: Royal, N.Y.C., 24-29.
YOUNG Sisters: Keith's, Boston 17-22.
ZARRELL, Leo, Trio: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 16-22.


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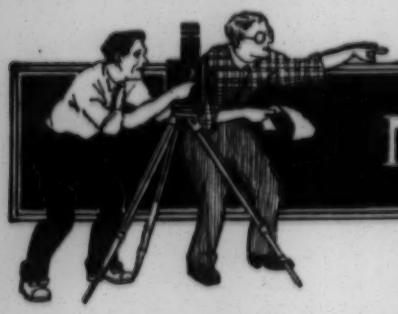
In Dramatic Playlets

GERTRUDE VANDERBILT
AND
GEORGE MOORE
IN NEW SONGS AND DANCES

*California Studio Series—August 5th Issue—Universal City*



# MOTION PICTURES

*THEODORE OSBORN ELTONHEAD—Editor*

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### GET TOGETHER

JULY 10 marks the opening of the Sixth Annual Convention of the Motion Picture Exhibitors League of America at the Chicago Coliseum. It also marks the greatest opportunity ever presented to the exhibitors, producers, and manufacturers of the entire motion picture industry to get together and evolve some means of correcting and eliminating the vast number of evils and abuses cumbering the natural progress of the industry as a whole; and of instituting some constructive methods of re-organization that will tend to establish it as a sound financial institution in which every individual part will work in harmony with the whole.

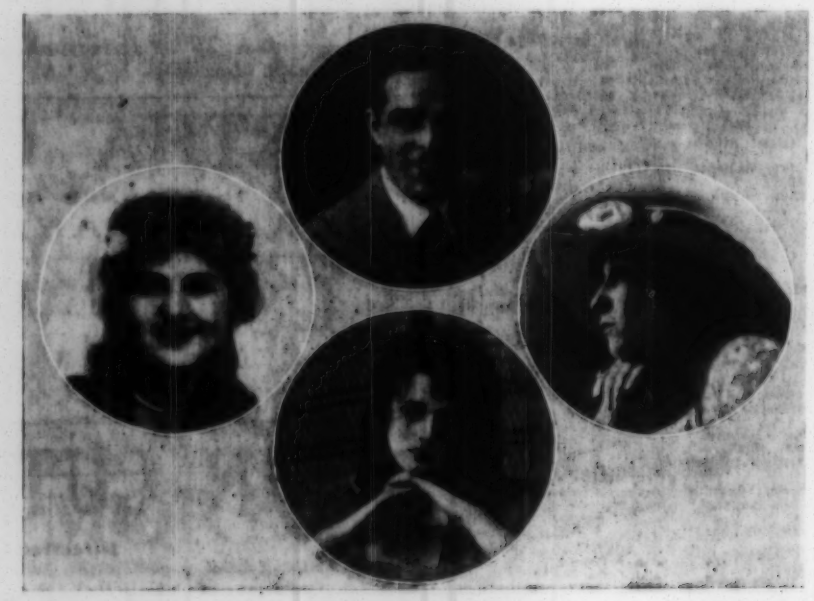
There is not the least semblance of a doubt but what the whole industry is in a chaotic condition, manufacturers are complaining of the increased cost of production, distributing companies let forth tearful laments relative to the short life of current releases and the consequent reduced earning power, whereas the exhibitors have so many complaints that it is almost impossible to compile them.

Nearly all of the abuses and evils that characterize the industry as a whole have arisen largely as a result of the precocious and uncontrolled development of the film business, and to the fact that there has been almost constant bickering and squabbling between the three important divisions, the manufacturer, the distributor and the exhibitor. It is these bickering and squabblings that have succeeded in nearly wrecking an industry that has greater possibilities for development than almost any other in the country to-day.

The time has come when this must cease, when the whole aspect of the relationship of the component parts to the whole must be changed. There must be a keen realization that the manufacturer is dependant on the distributor, that the distributor is dependant on the exhibitor and that the exhibitor is dependant on both. No one of the three can exist separately, no two can exist together, but all three working in close co-operation and harmony can advance the motion picture industry as a whole to undreamed of stages of prosperity.

Let the manufacturers, the distributors and the exhibitors get together in a large room at Chicago and frankly talk things over. Let them open their hearts, forget their bickerings and squabblings on minor questions, and evolve a big constructive, plan whereby not only they, but the industry as a whole, will benefit. Something must be done and done quickly for present conditions are not only unbearable but unsound from a financial standpoint. Unless rigorous methods are taken and taken at once the whole foundation will be swept away and the structure so effectually wrecked that it will have to be re-built out of entirely new material.

There are some in the industry who believe that this latter is the better plan, that the industry has reached the highest stage of development possible for it to attain constituted as it is to-day. Their slogan is to tear down, throw the debris away, and rebuild with entirely new material. There is no doubt but what this would be effective but it is doubtful as to whether the result of the rebuilding would be any more effective than the structure as it stands to-day.



FOUR PROMINENT VITAGRAPH PLAYERS, WHO WILL BE AT THE CHICAGO EXPOSITION.

Lillian Walker. Antonio Moreno. Anita Stewart. Edith Storey.

It would entail an enormous waste of money, untold millions in fact, to tear down and rebuild, it would require almost nothing to cut away the dry rot and replace it with new material. Should the industry go on pursuing the same plan of action as it has in the past it may be that it will have to be destroyed in order to save it from itself but this contingency will not be necessary if there is displayed a feeling of real and effective co-operation, constructive co-operation, co-operation that will eliminate the evils, but will at the same time replace them with good.

The opportunity exists for the big men of the industry to get together at Chicago, to forget their personal animosities and work together for the greater advancement of the industry as a whole.

## THE POOR DRAMATIST

THE following communication has been received from a well known dramatist, who believes that the time has arrived when the motion picture companies must come to the stage dramatist for their material. The article is printed merely as an expression of opinion of the author and is not to be taken as expressive of THE MIRROR'S views on this much discussed question.

"It seems that the hour has at last arrived when the motion pictures need the dramatist. It remains to be seen whether or not the dramatist can be interested in responding to the tardy call that necessity has compelled the picture companies to send out.

"Heretofore the playwright and author (if successful in selling his work to picture companies), has received various and varied small prices. To receive a royalty meant a hard fight, both for the promise of royalty and the royalty itself. In many instances the promise was the only transaction—from some fly-by-night concern that existed for a period too short to be really called a Film Company.

"For the lucky Dramatist who had really sold his play for a photoplay there is a thorn in the flesh. For his perfectly good acceptable material the work of his brain, he receives an infinitely less price than the star to be featured receives per week. Or, his big vital plot is minimized and utterly spoiled because this particular star doesn't want any one else in the cast to have anything important to do. I have seen many such instances of some familiar story stultified because some one star had scenes cut out in which he or she had no part. I believe the picture people contend that the rank and file of picture audiences go to see a star and not the story. This is hardly possible—if it were why are so many big productions failures? Certainly there was enough of the star in them to draw the crowds if they only cared to see the star.

"I think in a very short time it will be demonstrated that an audience would prefer to see a story played well by anyone who could play the parts than to see it badly done by a so called star. Of course they must be good to look at, but they must also be capable.

"It must be borne in mind that picture audiences are no longer made up of so called five and ten cent crowds. The movies are now a pastime with the limousine crowd—people who have the money to go to Broadway shows, as well as the intelligence to criticise a performance. No doubt there will be some answers to this $1000.00 a word request for ideas: But it is to be hoped the senders will fortify themselves to receive that polite little printed slip known among the 'Movie clan' as a 'Gloom slip.' There will be something wrong with his story to make it 'unsuited for our purpose.' Yet—we see some screen pictures that make us wonder how they ever got over.

"Directors and editors have different opinions as to the best scenario writers. One well known editor recently made the statement that the cleverest work comes from writers under twenty-one. Another finds his choice among newspaper men. One editor became rather heated in his argument against the dramatist; he said in so many words that the dramatist should attend to his own knitting and stay out of a field he knew nothing about. He added that he preferred to receive the scripts of some 'country boob' whose ideas he could use. On his desk at the time was the discarded script of a well known playwright.

"This poor ignorant playwright had missed the required 'punch.' Ye Gods! Where is the 'punch' in most of the screen pictures? The subject of plagiarism I pass by. Some companies are above it; some are not, but there's many a script returned because it lacked 'punch,' yet it had an idea and the idea got tangled up in the brains of the scenario writer and somehow it developed into a scenario that found a market.

"The dramatist is hardened to disap-

(*Continued on page 30.*)

## MANY HOUSES CLOSE

### Exhibitors Seriously Affected by Order Barring Children Because of Infantile Paralysis Scourge

The order recently issued by the Department of Health barring children under sixteen years of age from motion picture houses, because of the infantile paralysis epidemic, has resulted in serious financial loss to exhibitors in many districts of the city where the plague is raging. It is estimated that in Brooklyn alone fifty film theaters have been obliged to close their doors, and judging from present indications many others will follow suit unless relief from the scourge is obtained.

At an executive meeting of New York Local No. 1 of the Exhibitors' League, Lee A. Ochs, president of that branch, presiding, the following resolution was passed:

"*Whereas*, The authorities have seen fit, through the spread of infantile paralysis, to withdraw the permission of any child under the age of sixteen to attend motion picture theaters; and

"*Whereas*, In consequence of this order, adults having smaller children do not attend, resulting in a tremendous loss of business, in some cases amounting to more than 10 per cent. of the original business; be it

"*Resolved*, That all exchanges in this district be requested to co-operate with the exhibitor to the extent of making such substantial reductions as will permit him to continue in business with as little loss as possible; and, further, be it

"*Resolved*, That in the event of said exchanges refusing the co-operation requested, that we order the closing of picture houses affiliated with this League until such time as the order will be revoked."

Every exchange in the city received a copy of the above resolution, and it is predicted that the request for rate reductions will be granted in view of the plight in which the exhibitors find themselves. Commissioner Emerson declared that while the order closing the theaters to children would undoubtedly prove a serious handicap to the exhibitors, it was absolutely necessary to enforce the mandate in the interests of the public health. The Universal Animated Weekly has made arrangements with the Board of Health to issue a series of film views, showing the best means to be adopted for checking the disease.

## AUGUST METRO. PROGRAMME

### Strong Feature Released August 7—First Three of Max Figman Comedies Ready

"The Devil at His Elbow," featuring Dorothy Green and Clifford Bruce, will be the Metro release of Aug. 7. The picture was produced by Popular Plays and Players. The story was written by Aaron Hoffman and the scenario is by W. C. Clifton. The supporting cast includes Edward Martindale, Frank McDonald, J. K. Roberts, Adolph Menjou, and Mary Sanway. The picture was produced by Burton King under the supervision of Harry Revier.

The first three of the Max Figman and Lolita Robertson one-reel comedies are now ready for release on the Metro programme. They were produced by the Rolma Film Corporation and are called "Ducks Is Ducks," by Ellis Parker Butler; "Love Me, Love My Dog," by C. Doty Hobart, and "Papa by Proxy." Billy Quirk is the director.

## ANOTHER STEGER FEATURE

John Mason and Alma Hanlon are the stars in the five-part photodrama, entitled "On the Brink of Shame," by Edna G. Riley, which is at present being produced by the Triumph Film Corporation, under the personal direction of Julius Steger and Joseph A. Golden.

The directors have chosen a remarkably strong cast for the support of the stars, embracing such well-known names as Walter Hitchcock, Edward Langford, Frederick Esmelton, Harry Burkhart, Jean Stewart, Eloise Clements, Marie Reichardt, Eleanor Kent, and Dorie Sawyer. The production will be finished by the end of July and will be released early in August.

## WEEKLY MUTUAL RELEASES

"Doorsteps," the second of the Florence Turner series of Mutual Star Productions, is the leading feature on the Mutual programme for the week of July 17. The supporting cast includes Henry Edwards, Malcolm Cherry, and Campbell Gullan. The pictures are produced under the direction of Larry Trimble.

The Beauty releases feature Orral Humphrey in "A Studio Satire," and John Sheehan and Carol Halloway in "The Land of the Tortilla," a parody on the Mexican situation, while the Vogue comedy features Ben Turpin in "For Ten Thousand Bucks." The programme is rounded out with interesting views by the Mutual Weekly and Kartoon Komics.

## PAUL PRICE WITH METRO.

Paul Price, the well-known newspaper man, who has been writing under the name of Paul Curtis, has been engaged to collaborate with Fred De Grassac in preparing the scenarios for the fourteen-episode serial, "The Chain of Evil," starring Francis X. Bushman and Beverly Bayne. This serial will be produced by Quality for release by Metro. Mr. Price is taking the place of Howard Irving Young, who collaborated on the first five episodes and was then called to the colors with the Seventh Regiment, N. G. N. Y.

# FORM NEW TRADE ORGANIZATION

## Report of Committee of Twelve on National Organization Comprehensive in Scope

The new organization to take the place of the Motion Picture Board of Trade was launched last Thursday at the Hotel Astor when the committee of twelve made its report to one of the most representative gatherings of picture men ever held and put the issue of whether all factions of the industry should work in harmony for the best interests of the business squarely up to the industry itself. The committee's report, which embodied the constitution of the new organization, was presented by W. W. Irwin, unanimously adopted and a committee appointed to confer with the Moving Picture Exhibitors' League at their convention in Chicago to allow them, as a body, to act upon the proposition of joining the organization. The plan of the new organization is best outlined in Mr. Irwin's report, which was in part as follows:

The name which the committee considered most appropriate is "National Association of the Motion Picture Industry, Inc." This name, while long, is believed to best indicate the amalgamation of all of the branches of the industry; in other words, that all of the branches of the industry have associated themselves together.

In the first place, the committee considered that in order to give this organization its greatest effectiveness, it must be confined in its actual operations to questions affecting the industry as a whole, and that incidentally to these purposes, the association ought to be a means by which each branch of the industry shall have, through the association, full opportunity to know each of the other branches of the industry, and the personnel of each, and to know the viewpoints of the other side to any question that may arise within the industry. It is believed that the majority of disputes and misunderstandings within the industry are due to a lack of acquaintance, and therefore to a lack of fair consideration of the viewpoints and equities of both sides of a question on which there is a difference of opinion.

Membership is confined to five classes.

First, manufacturers or importers of motion pictures.

Second, the Motion Picture Exhibitors' League of America. Membership in good standing in the Exhibitors' League shall carry with it membership in the association, but no exhibitor may join the association unless he be a member of the Motion Picture Exhibitors' League of America, it being the opinion of this committee that the Motion Picture Exhibitors' League of America should be properly encouraged to develop, so that, through it, the industry may gain the tremendous influence of the great body of exhibitors, and that when this National Association of the whole industry develops its strength, each exhibitor, big and little, will feel that he desires to become a member of it, but he shall only become a member through first joining his own association, and through it, exerting his power for the benefit of all.

To the third class, any person or firm, engaged in manufacturing or dealing in, or importing supplies, equipment and materials, in any branch of the motion picture industry, shall be eligible.

Class four is confined to distributors of motion pictures.

Class five is composed of all persons or firms engaged in any other work, relating to any branch of the industry.

As to disputes within the industry, Article 8 provides that any person having a grievance against any member of his own class may file a complaint with the Grievance Committee of that particular class, or if he have a grievance against any member of another class, or of any other whole class, he may file a complaint with his own Grievance Committee, which Grievance Committee will take up the matter with the Grievance Committee of the other class and arrange for a hearing with the view of permitting these two classes to thrash out the matter, and when possible come to an amicable adjustment. We believe in most instances, an amicable adjustment will be arrived at, or in any event a great deal of benefit will accrue by reason of the discussion.

With the numerous classes of membership, more or less overlapping one another, a carefully worked out plan is presented which provides that no one group can in any way control the organization.

This also applies to the Exhibitors' League who become members by virtue of their membership in the league, but are only given a pro rata representation in the new organization.

After the adjournment of the meeting a committee was appointed to secure new members. W. A. Brady was the first to enroll, with a subscription of one thousand dollars, and the others present followed him rapidly in signing the subscription list, which provides, by the way, that no subscription shall be binding until a total of forty thousand dollars has been subscribed.

IRENE FENWICK AND ROBERT ELLIOT IN "THE CHILD OF DESTINY," A METRO-COLUMBIA PRODUCTION.

## WESTERN RIGHTS SOLD

### New Company Formed to Exploit Civilization in the Far West

The Western rights to the Thomas H. Ince spectacle, "Civilization," have been sold to Isaac A. Rosenthal, of the Sun Photoplay Company, of San Francisco, and the Sutton Feature Film Company, of Seattle, Wash. The territory includes California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming, and New Mexico. A special company has been organized to handle the picture throughout this section made up of a group of Eastern capitalists, including Duncan M. Stewart, president; Richard L. Cowan, vice-president; William J. O'Tool, secretary; and Isaac A. Rosenthal, general manager.

## TREE SIGNS CONTRACT

Sir Herbert Tree has signed a contract with the Triangle Company to appear in a set of pictures under the direction of Chester Whitey. The noted British actor is now en route to Los Angeles, where he will spend the rest of the Summer at the Fine Arts Studio.

## SELIG STARS ZBYSZKO

In the third of the Selig athletic series to be presented through V. L. S. E. one of the stars is Stanislaus Zbyszko, the great Polish heavyweight wrestler, and foremost candidate for the world's championship title. Zbyszko appears in a finish match, having Marion Piestina, the Croatian grappling giant, for an opponent. The big Pole is returned winner, gaining two out of three falls. Francisco Verri and Oscar Egg, the six-day cycling team of national reputation, will ride one mile against time on indoor trainers. Sherman Landers, the Oregon schoolboy athlete, will be seen competing at Stagg Field, Chicago, and Charles Morin and August Kickhofer, the billiard experts, are slated to meet in a game and give an exhibition of difficult shots.

Rube Goldberg, whose animated cartoons in Pathe motion pictures have gained great popularity, is engaged to Irma Seeman, a New York society girl. Let's see! Terry Ramsay, Albert LeVino married. Lloyd Robinson, Goldberg, both slated for matrimonial honors. Seems as if this is getting to be a habit in Filmland. PANDY.

## AIDS MILK CRUSADE

### Film to Figure in Health Board Fight Against Impure Lacteal Fluid

A one-reel film, entitled "The Trump Card," is being made by Thomas A. Edison, Inc., for the use of the New York State Board of Health in a crusade by that body against impure milk. The picture will show the danger of using unpasteurized milk, also the method by which milk can be purified and rendered fit for human consumption.

In order that the film may not prove too technical to hold the attention of an audience, a scenario embodying a strong human interest story has been written for the occasion by Alan Crosland, casting director for the company. It relates the efforts of the mayor of a village to compel the pasteurization of milk and his struggle with the political powers who support the milk dealers of the district. Among the members of the cast are Robert Conness, Adele Pratt, Herbert Prior, Leonie Flugrath, Andy Clark, and Charles Sutton.

## WHARTON STUDIOS BUSY

### Work Goes Rapidly Forward on New Feature Production Entitled "The Black Stork"

At the Wharton studios on the shores of Lake Cayuga, Ithaca, N. Y., work is going briskly forward on a new feature production, entitled "The Black Stork." The cast includes Hamilton Revelle, Henry Bergman, Jane Fearnley, Elsie Esmond, Edgar Davenport, and Allan Murnane.

The Wharton Brothers have turned out a good many big screen successes from this point of vantage, including the famous "Elaine" series, featuring Pearl White, Arnold Daly, and Edwin Arden; "Get-Rich-Quick Wallingford," with Burr McIntosh and Max Figman in leading roles. The sensational feature series, "The Mysteries of Myra," in which Howard Estabrook, Jean Sothern, Allan Murnane, Mrs. Leopold Wharton, and M. W. Rale are appearing, is another notable Wharton production. Among the celebrated screen stars who worked under Wharton direction are Francis X. Bushman, Beverly Bayne, Ruth Stonehouse, Gertrude McCoy, Sallie Crute, Gladys Hulette, Lenore Ulrich, Rose Tapley, and numerous other favorites of filmdom.

## FEATURES MANY STARS

### Vitagraph Offers Attractive July Releases on Big Four and General Film Programmes

The Vitagraph releases through V-L-S-E for the week of July 17 include a six-part drama entitled, "The Tarantula," and a single-reel "Kernel Nutt" comedy.

Edith Storey and Antonio Moreno are featured in "The Tarantula," with Eulalie Jensen, L. Rogers Lytton, Charles Kent, Harry Hollingsworth, Emanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templar Saxe in the supporting cast. In "Kernel Nutt and Prince Tango," the inimitable Frank Daniels appears as a more or less ferocious cannibal. He is supported by Nellie Anderson, Nathaniel Griswold and Olive Trevor. Anita Stewart in "The Daring of Diana," a Blue Ribbon five-part feature, is announced for release July 24.

Two single-reel comedies are the Vitagraph contributions to General Film Programme this month. S. Rankin Drew appears in "The Musical Barber," released July 17, and William Dangman is seen in "The Fur Coat," released July 21.

## SELIG PICTURES FOR AUGUST

The Selig release, through the V. L. S. E. on Monday, July 24, will be "The Prince Chap," a picturization of Edward Peple's novel of the same name. Marshal Neilan is the featured member of the cast as well as the director. Those in support include Bessie Eyton, Mary Charleson, and George Fawcett.

Early releases of the Selig Company on the General Film Company programme include "The Gold Ship," from the story of James Oliver Curwood, a three-reel production scheduled for release Aug. 7. On Aug. 14 there will be released a gripping drama in three reels, called "The Germ of Mystery." Fritzi Brunette, Frank Clark, and Guy Oliver have the principal roles.

## FARNUM IN "DAVY CROCKETT"

Dustin Farnum, in "Davy Crockett," is announced by Pallas Pictures Corporation as the next subject for the Paramount Programme. It is scheduled for release July 13. The film is presented along the same lines as the stage play of the same name made famous by Frank Mayo. In the cast are Winifred Kingston, Harry De Vere, Herbert Standing, Ogden Crane, and others. The production was directed by William Taylor.

*All about Universal City, profusely illustrated with photographs taken for The Mirror, and facts gathered by Mabel Condon will be the fourth of The Mirror Studio Series. August 5th issue is the paper you should order.*

## PATHE'S NEW SERIES

**J. A. Berst Announces New Kind of Fashion Pictures Under the Direction of Florence Rose**

As the result of a decision recently made by J. A. Berst, vice-president and general manager of Pathe, that firm will present for release shortly a series of pictures to be known as Fashion Films, which will constitute the most beautiful fashions ever seen in America. Simultaneously with the showing of the pictures the fashions will also be shown in the leading newspapers of the country as well as in the department stores.

The pictures will be produced under the direction of Miss Florence Rose, formerly editor of Art de la Mode and editor of the fashion pages of the New York *Evening Mail* and the New York *Globe*. The first release in one reel will be seen publicly the week beginning August 7 and the pictures will be shown every two weeks thereafter. The newspapers will publish the fashions twelve days in advance of their showing on the screen and later the garments will be on sale at the department stores. The first picture is called "A Day With a Society Girl," and shows her from the time she wakes in the morning until she leaves the Charity Bazaar at night. Twelve of the most beautiful girls in New York will be shown in thirty of the latest creations. The picture presents in advance what the fashionable women will wear in the Fall and represents thousands of dollars in furs, shoes, hats and other women's apparel.

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Dell Boone, Florence Reutti and Corene Uzzell are three girls filling important roles in the new fashion film. A scenario was written with the especial purpose of giving opportunities for showing the various gowns and costumes.

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## NEW COMPANY STARTS WORK

The Viking Film Company, Inc., whose New York offices are in the Candler Building, has started production on its first five-reel feature photoplay, one of which will be released each month, beginning about Sept. 15. The first production will be staged in New York, but subsequent studio work will be carried on in Asheville, N. C. Henry L. Vreeland, financial manager, is now at Asheville supervising construction work of the company.

William S. Forsyth, president of the company, will personally direct productions. He has been associated with Miss Julia Marlowe, James O'Neill, and Macklyn Arbuckle as actor and producer. His cinema work has included producing and laboratory work in all details with such companies as Biograph, Edison, Universal, Pathe Freres, etc.

Jay Elmont, art director, is well known to the profession for his unique success with Universal, Mirror, etc., as artistic creator of beautiful sets.

Associated with Mr. Forsyth in directing will be Mr. Frank Lea Short, one of the best known staging directors in the country.

Clarence Schottenfels, long identified with motion picture work is now the general manager of the Viking Film Company.

The Viking Film Company has already contracted for the complete first year's output of twelve features, and the personnel of its officers promises a series of clean, artistic feature plays worthy of the name.

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## POLLOCK GOES TO COAST

Gabriel Pollock, scenic and art director of the Selig Polyscope Company, who has been working in Chicago in connection with the production of "The Crisis" left Thursday, July 6th, for Los Angeles, Calif. Immediately upon arrival there Mr. Pollock will begin the work of planning artistic scenes and effects for "The Garden of Allah," the forthcoming film drama. It is the plan of William N. Selig to make "The Garden of Allah" the most elaborate and spectacular film play ever presented. Colin Campbell, the director who produced "The Spoilers," "The Ne'er-Do-Well," and "The Crisis," for the Selig Company will also produce "The Garden of Allah."

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DeWolf Hopper was recently mistaken for Billy Sunday, the evangelist. This is surely the unkindest cut of all!

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Rollin S. Sturgeon, the Vitagraph director, recently utilized a schooner lying at a Los Angeles wharf when filming a shipboard scene for "Through the Wall." Later he discovered the vessel was loaded with dynamite. The Vitagraphers haven't stopped shivering yet.

*Universal City and all that it means, will be fully presented to The Dramatic Mirror readers by Mabel Condon, the Mirror's enterprising Los Angeles correspondent, in the August 5th issue. Order from your newsdealer or direct.*

# WORKING IN CLOSE CO-OPERATION

## Combination Effected by Famous Players and Lasky Making for Better Pictures

That the gigantic merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company into the $12,500,000 Famous Players-Lasky Corporation was one designed to gain instant increase in productive activities by these leading producers for the Paramount Programme is clearly indicated by the first announcement emanating from the newly formed concern.

The engagement of Robert E. MacAlarney, city editor of the New York Tribune and president of the New York City News Association as editor of the Lasky scenario department which followed closely on the heels of the engagement by the Famous Players of Shannon Fife, John A. Moroso, Izola Forrester and Forest Halsey to assist Harry R. Durant in that company's script department, shows that the stories in which the concern's great aggregation of stars is to be presented will receive the most careful attention of trained experts.

The record-breaking offer of the Famous Players of $100,000 for one hundred photoplay ideas is unaffected by the merger and the new corps of scenario experts will devote a large part of their attention to the technical perfecting of those scripts which are accepted under the offer. Roi Cooper Megrue and "Rolling Stones" and "Newly Married" by Edgar Selwyn, and Clyde Fitch's "The Woman in the Case" in which Pauline Frederick is already being starred, and the amount of material which is being piled up by the producers becomes apparent.

As a further indication of the projected activities of the combination it may be stated that a series of special Mary Pickford subjects is now being planned. John Emerson, who made his debut as a motion picture star with the Famous Players and has since acquired an enviable reputation by his remarkable success as a director of photoplays, has been engaged to direct Miss Pickford in these productions.

Del Henderson, one of the best known motion picture directors in the business, has been added to the Famous Players' staff and is now at work on "Rolling Stones" in which Owen Moore is being starred.

The moving of the Lasky scenario department, under Hector Turnbull, from the west coast to New York augurs closer co-operation between the two companies at once and a desire to concentrate the scenario work.

Still another indication of the get-together spirit, the office of Adolph Zukor, president of the new concern, will be moved from the Famous Players studio on 56th street to 485 Fifth avenue, the address of the Lasky Company. The publicity departments of the constituent companies wil also make their headquarters at the Fifth avenue address.

One of the great advantages of the merger is the fact that the placing of the executive responsibility upon the shoulders of Adolph Zukor, Samuel Goldfish and Arthur S. Friend, respectively president, chairman of Board of Directors and treasurer, will give Jesse L. Lasky opportunity to devote a far greater part of his time to the actual producing of pictures and of coming in even more frequent personal contact with the stars and directors.

MARIE DORO AND ELLIOT DEXTER HONEYMOONING AT PALM BEACH.

EUGENE B. SANGER,
President of the Sanger Picture Corporation.

# WITH THE FILM MEN

Bill Barry, of the Frank Powell organization, has taken a house in Bay Side adjoining the estate of Frank Powell. He has already joined the yacht club and has learned navigation so that he now speaks of starboard and port in steering his automobile. It is also reported that he is taking lessons in a row boat.

The Harry Porter Company, advertising agents, have sent us an advertising layout which will shortly be used in an extensive campaign by one of the big companies. It appears to us to be much out of the ordinary and should make a big hit when it is released.

Victor Eubank, advertising manager of the Essanay Company, is rapidly recovering from the results of a serious accident.

Stanley Twist, one of the old-timers in the advertising end of the film business, was in New York for a few days last week after attending the advertising men's convention in Philadelphia.

Victor Johnson is rapidly putting his ideas into practice at the Vitagraph Company. One of them which struck us forcibly is the plan of presenting his news sheet to the daily papers. He has done away with the voluminous sheet so much in vogue and substituted a compact little sheet with a news story, personals and fillers, accompanied by mats which should be a joy to the editorial heart.

From E. Lanning Masters of V.-L.-S.-E. comes a thrilling story of the trials and tribulations of A. W. Plues, salesman of their Dallas office, during a trip along the Mexican border, where he was held up by bandits. The yarn contains some important news on the theater situation, however, in the statement that most of the theaters along the border are practically closed or only open part time.

Sol. L. Lesser, the California state rights magnate, made a flying trip to New York last week. Lesser reports the "Ne'er Do Well" doing a tremendous business throughout the country.

Among the men who have joined their regiments on the Mexican border is S. R. Burns, cashier of the Nicholas Power Company. Mr. Burns is sergeant of Company D, Seventh Regiment, N. G., N. Y.

It is always pleasant to chronicle the success of one of the ex-members of THE MIRROR staff—most of them have made big successes, by the way—so we chronicle the fact that Horace A. Fuld tops the solicitors' list for the month of May in the Pathe organization.

Robert Doman, a well-known newspaper man, and formerly of the staff of the New York *Sun*, succeeds H. H. Van Loan at Universal. Mr. Van Loan left for Universal City last week.

It is worth recording that Ben. B. Hampton has resigned from the American Tobacco Company and will devote his time to his motion picture interests. Mr. Hampton was an interested listener at the meeting at the Astor but took no part in the proceedings.

F. J. B.

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## CABANNE'S FATHER DIES

Sarpy Carr Cabanne, father of Director W. C. Cabanne, of the Fine Arts studios, died suddenly while on a visit to his son at Los Angeles recently. The elder Cabanne was not in good health at the time of his arrival on the Coast, and it was hoped that he would benefit by the change of climate. The body was sent to St. Louis, home of the deceased, for interment.

## SNAP SHOTS

Percy Heath insists that the influence of "Civilization" extends even to Brighton Beach. According to Mr. Heath's account, Thomas H. Ince is the owner of a submarine launch that makes the latest shark stories look cheap. It possesses a periscope, bobs up out of the waves an instant in real warlike fashion, but upon closer investigation it turns out to be a perfectly harmless pleasure boat. In this fashion the beauties of "Civilization" are satisfactorily illustrated to the beach-combers. Such is Percy's yarn. We have no comments to make.

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George Irving is responsible for the direction of "Jaffrey," the Frohman Amusement Corporation film which was warmly received by a Broadway "first morning" audience at the Strand last week. Mr. Irving is to be congratulated on his clever work in the filming of the William Locke novel, which is faultless in every detail. B. A. Rolfe arranged the musical score that accompanied the picture and the result was what might have been expected. Mr. Rolfe has a peculiar faculty for adapting orchestral facilities to the screen, and in this instance he registered a decided triumph.

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Anna Nilsson, the Swedish actress, one of the Pathe stars in the "Who's Guilty" series, couldn't speak a word of English when she arrived in this country seven years ago. Now she possesses a tremendous vocabulary of straight U. S. She acquired it by reading law books. Rather a novel departure this. It may prove a dangerous precedent for ladies who wish to increase their conversational powers.

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We hear that Charlie Chaplin has become a dictator of fashion on the Pacific Coast. Wonder if his dainty costume ideas are liable to spread to Broadway. Terry Ramsay will be glad to talk on the subject if you call him up at the Mutual offices. He is always ready to impart information concerning the company's stars.

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Norma Talmadge and Jewel Carmen, the Triangle stars, acquired heavy coats of tan while in the West. So did Corinne Parquet. The trio have been busy getting photographed since their arrival here in natural colors. Send early if you want their pictures and avoid the rush.

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Dorothy Gish wishes she was taller, fearing that as she gets older she will present a short, stout outline. We sympathize with Dorothy and would help her out if we could, but just at present are unable to offer any suggestion likely to aid her.

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William Russell, American-Mutual star would like to give away a dog. The animal is of the Alaskan-husky breed and has developed a liking for farmyard fowl, much to the disgust of the neighbors.

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"When Billie Burke enters the surf clad in a black bathing suit, she looks like a goddess of the sea," says the enthusiastic Kleine press agent. It has always been our impression that, according to legendary lore, these deities of old ocean were noted rather for lack of costume than preference for any particular color or shade. Outside of which discrepancy we are perfectly willing to accept the publicity expert's statement at full face—or form—value.

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Venus arising from the foam may or may not have been
Attired in Nature's simple garb, or clad in gold and green,
It matters not, we feel convinced that robed in black or white
Our modern goddess of the beach is just as fair a sight.

G. T. PARDY.

## PATHE ANNOUNCES TITLES

### First Four Episodes of "The Grip of Evil" Replete with Action

Pathe announces the titles of the first four episodes in "The Grip of Evil," the new serial which is to be produced by Balboa and released through Pathe. The basic idea for this series was conceived by La Monte Waldron and picturized by Douglas Robinson who made the scenario for the successful "Neal of the Navy" serial made by the same companies.

The first episode is called "Fate," and serves largely for the purposes of introduction. Sold out by the girl he loves John Burton is in deepest despair, when he receives word that he is the tenth Lord Castleton and a multi-millionaire. He decides to use this money in seeking an answer to the question "Is Humanity in the Grip of Evil?"

"The Underworld," is the title of the second. Burton discovers a burglar in his home and after listening to his story gives him a position as his secretary. The burglar first tries to work the badger game on him in conjunction with a girl of the dance halls and later aids a "pal" to crack the safe in Burton's home. Burton disgusted discharges him.

The third episode called "The Upper Ten," deals with a railroad crossing gateman who commits suicide because of a bear raid on a railroad stock in which all his savings were invested. The daughter of the leader of the bear raid is killed at the crossing, left unguarded by the gateman.

The fourth episode is called "The Looters," and has to deal with crooked politics. When a girl in whom Burton has become interested commits suicide he is more firmly convinced than ever that humanity is in the grip of evil but resolves to continue his quest.

Although the first episode is yet to be released Pathe reports phenominal bookings on the picture. Word has been received from Seattle that it has been booked in all of the Pantages theaters. As a means of further publicity to exploit the new series Dr. Frank Crane, the well-known editorial writer, will have an editorial in the *National Sunday Magazine* dealing with the same questions as are treated in the picture. Many exhibitors throughout the country are arranging for voting contests among their patrons and planing for newspaper articles and sermons on this momentous question.

## FLOODED WITH INQUIRIES

Since the publication in THE MIRROR of Herbert Blache's offer of one thousand dollars for scenarios, inquiries have been pouring into the Blache studios at the rate of twenty or thirty a day, asking what kind of five-reel dramatic scripts were wanted and the stars to be fitted.

Mr. Blache has requested the columns of THE MIRROR to answer these inquiries and says, "I have no especial requirements or restrictions to lay down. I am looking for good ideas no matter in what form presented. Just a synopsis may be submitted. I will find stars to fit the plays I accept. I know this is reversing the usual process but 'the play's the thing,' in my mind, and then the star."

## FINDS NEW YORK LONELY

A lonesome little girl from the Golden West is Miss Jewel Carmen. Miss Carmen, Douglas Fairbank's leading lady, is on her first visit to New York, and she declares that this is the loniest town in the world. However, she and her sister manage to enjoy themselves to such an extent that they have absolutely no desire to return to the coast. Dancing is Miss Carmen's favorite pastime and she fully believes that dancing facilities here surpass those in the West where there are few hotel roof gardens. Coney Island is the present heighth of her ambition and she expects to make that resort a prolonged visit within the next week.

## SELIG POLICY SUCCEEDS

It is a little over a year ago since the Selig Company began issuing short length films, featuring the organization's leading stars, for release in the regular service of the General Film Company.

From Selig headquarters comes a statement to the effect that the new policy has resulted a trebling of business during the past six months. William N. Selig, president of the company, asserts that the day of the over-padded feature play is practically over, and that the public, getting used to compact, well-filmed short-length dramas and comedies, presenting noted stars, will no longer be satisfied with pictures strung out to an abnormal and unnecessary length.

## INCE RETURNS TO NEW YORK

Thomas H. Ince returned to New York July 5 from Chicago where he witnessed the premiere of "Civilization" at the Chicago Grand Opera House on June 30. The theater was sold out for both performances. Owing to the unprecedented demand for bookings, Mr. Ince was compelled to hurry to the laboratories immediately on his arrival in New York to superintend the making of additional prints. The fifth print was sent to San Francisco recently and another is now being made for Atlantic City where the spectacle will inaugurate a Summer season about the middle of July.

## WIGHT BECOMES SCENARIO EDITOR

George Wight, publicity man of the American Film Company at Santa Barbara, has been placed in charge of that company's scenario department, succeeding William Pigott. He will continue to direct the publicity work of the studio in connection with his other work. He is a New York and Chicago newspaper man and came to the Flying A. studios from the San Francisco Examiner last February. He announces that the American company is in the market for the best material in the way of good stories by trained writers or well-known authors.

## COMPLETE RAVER STUDIOS

The new Raver studios at Rockville Centre, L. I., are nearing completion. Lights will soon be installed and the finishing touches added. The first production will exceed five reels in length, and feature a cast of popular players, headed by a well-known star. Full details will be given out later.

The executive building has been completed several weeks and is now occupied by the company's office forces. It is intended to release the first production in the early Fall.

## MAE MURRAY'S NEW PICTURE

Mae Murray will appear in her third photoplay production for the Jesse L. Lasky Feature Play Company on July 17 when there will be shown publicly for the first time in the Paramount theaters Cecil B. DeMille's production of "The Dream Girl," from the original story by Jeanie MacPherson. The supporting cast includes James Neill, Mary Mersch, Mrs. Lewis McCord and Charles E. West.

## "GLORIA'S ROMANCE" RECORD

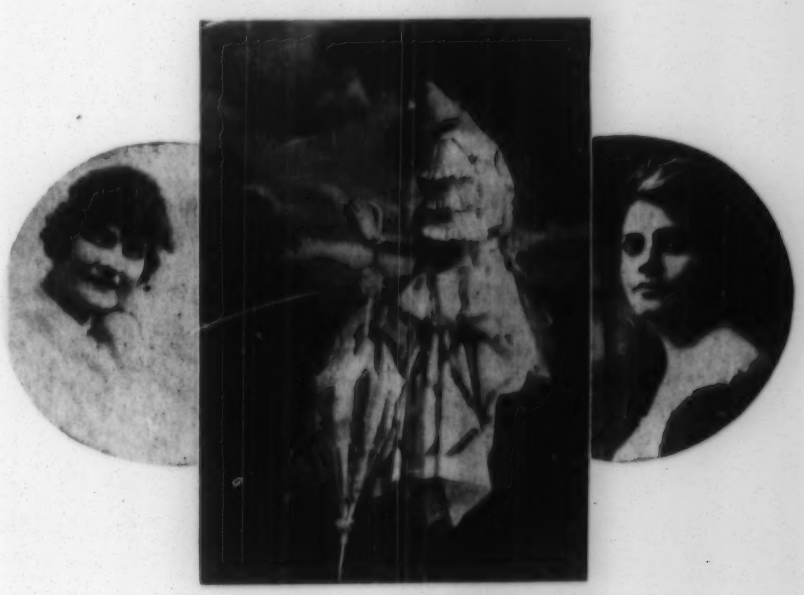
Reports from W. O. Edwards, district manager for George Kleine in the Far West, indicate that "Gloria's Romance" is going big on the Pacific coast. The opening at the Tivoli Theater in San Francisco was nothing short of a triumph. Its success at the Pantages Theater in Los Angeles has been equally great and in Oakland the house record has been broken with nearly every performance. The Empress Theater in Portland, Oregon, is also playing the attractive Billie Burke picture to capacity business while Seattle's record is a repetition of the other places.

## HAMILTON VISITING COAST

Gilbert P. Hamilton, managing director of the Century Film Corporation of Roundup, Montana, is paying Los Angeles a business visit. He is making a seven-reel feature entitled "Inherited Passions," his company now occupying space at the Christie comedy studios at Hollywood. The feature is western, and two of the reels are being made at Roundup, the other five in Los Angeles. Dorothea Farley plays the leading feminine role, supported by William Conklin and a strong cast.

## BERANGER LEAVES GRIFFITH

George Beranger has left the Griffith forces and in company with several other actors from that studio arrived in New York recently. He is well known on the screen as both an actor and producer and acted as Mr. D. Griffith's principal assistant in the production of "The Birth of a Nation." His plans are unsettled at present, but he will probably return to the legitimate stage in the Fall.



THREE OF THE ATTRACTIVE MODELS IN PATHE'S NEW FLORENCE ROSE FASHION SERIES.

## NEW STUDIO FOR BOSWORTH

At a recent luncheon of San Francisco and Sam Mateo business men arrangements were made for the raising of funds to build a motion picture studio for Hobart Bosworth on the peninsula outside of San Francisco. It is the hope of those interested to establish a motion picture center at this point of which the Bosworth studio is to be the start.

Bosworth plans to bring a large company from Los Angeles for the purpose of filming "The Gray Dawn," adapted from Stewart Edward White's novel of the same name, dealing with the early days of San Francisco. This picture, which will be the first produced in the new quarters by Bosworth's company, which is backed by San Francisco capital, will cost in the neighborhood of $125,000. Between two and three thousand people will be used in some of the scenes, many of which will be on the San Francisco water front and the Bay. The studio will be built on land owned by the corporation of Sam Mateo.

## MACALARNEY GOES TO LASKY

Robert Emmet MacAlarney, for the past two years city editor of the New York *Tribune*, recently resigned to go with the Lasky scenario department. In taking up his new work he also resigns as president of the New York City News Association, being succeeded by Arthur Creeves of the *Times*. He continues, however, as associate in journalism at the Pulitzer School of Journalism of Columbia University. Mr. MacAlarney has been city editor of the New York *Evening Post* and the *Evening Mail* and has for some years been a successful writer of fiction.

The engagement of Mr. MacAlarney is significant of the sincere effort which the Lasky Company and some of the other big producing firms are making to enlist the services of experienced journalists and novelists in the cause of better motion pictures.

## FRANK E. WOODS IN NEW YORK

Frank E. Woods, manager of the Fine Arts production department, is spending his first vacation in three years in New York. Since he first joined the Majestic studio he has never missed a day at his desk. On his arrival in New York Mr. Woods was met by Mrs. Woods and Mrs. W. E. Wing, who toured across the continent by automobile. He will spend about three weeks in the city, during which time he will have long conferences with the New York Triangle business executives, learn how the various Fine Arts pictures are going, which are the most popular, and profit by this information when he returns to the California studio. Before joining the Majestic studio Mr. Woods was motion picture editor of THE MIRROR.

## FASHION PLAY FOR INTERNATIONAL

The International Film Service will release in the near future a fashion playlet based on the famous old fairy tale, "Beauty and the Beast," produced under the direction of H. E. Hancock. The exteriors were taken at Georgian Court, the beautiful Lakewood estate of George J. Gould. On this account it was necessary to build an especially beautiful interior setting in order that they might conform with the natural beauties of the millionaire's estate. Miss Mineta Timayo, who has the reputation of being the most beautiful model in New York, appears in the star part, as the sleeping beauty of the play.

The Tom Mix series of Western comedies will start in General Film regular service with "Some Duel" to be released Saturday, July 8. A Tom Mix comedy will be released every Saturday thereafter. These comedies are of highest standard in every respect, carry logical plots and are crowded with daring action such as only Tom Mix and Victoria Forde can supply. They will put the punch into any movie programme.

## ACQUIRES M. P. RIGHTS

### Famous Players Obtain Screen Rights to Four Well Known Plays

The Famous Players has recently acquired the motion picture rights to four well known stage successes. They are "Under Fire" and "Under Cover" by Rol Cooper Megrue and "Rolling Stones" and "Nearly Married," by Edgar Selwyn, with whom the respective negotiations were conducted. It is probable that there will be other announcements concerning other plays by these well known authors in the near future.

All of these four productions had big, successful runs and the Famous Players company believes that they will be equally successful as screen plays. "Under Cover" has been put into immediate production with Hazel Dawn and Owen Moore in the stellar roles.

Coming as it does directly after the announcement of this company that it would spend $100,000 and royalties in the purchase of one hundred photoplay plots from experienced writers this addition to the number of stage successes that have been transferred to the screen by this company clearly indicates that the producers intend to continue the policy upon which the early reputation of this concern was founded.

## FAIRBANKS RETURNS TO WORK

Douglas Fairbanks has practically recovered from the minor but painful accident which he received some few days ago when he was shot in the eye with the paper wadding from a blank cartridge. He expects to commence work in his next picture, "Manhattan Madness," early this week. During his convalescence he passed his time reading scenarios. One which was replete with action from start to finish, contained many laughs, with a smashing fight for a climax had every important scene staged in the dark.

## SESSUE HAYAKAWA SEEN SOON

Sessue Hayakawa, the Japanese screen star, who has appeared frequently in Lasky productions and who made such a favorable impression in "The Cheat," and "Alien Souls," will be seen again soon in a feature entitled "The Honorable Friend," to be produced under the direction of Edward Le Saint. "The Honorable Friend," deals with Japanese aliens who come to this country bringing their oriental manners and customs and who have difficulty in conforming to the occidental idea of law and honor.

## DECISION EXPECTED SOON

The Appellate Division of the Supreme Court has affirmed the order of Justice Hotchkiss, of Special Term Part III of the same court in the suit of Jesse L. Lasky Feature Play Company against the Fox Film Corporation relative to the contract of Valeska Suratt. The case has been in the courts considerable time, but this action of the Appellate Division indicates that a decision will be forthcoming in the near future establishing a precedent in cases of this kind that will be of the utmost importance to every film manufacturer.

## GEORGE PROCTOR MARRIES

George Du Bois Proctor has been moving with speed recently. Shortly after the announcement that he had resigned from the head of the Gaumont scenario department to join the Lasky forces in Hollywood, Cal., he surprised his many friends in the newspaper and theatrical world by announcing his marriage to Miss Eileen Alanna Curran. The ceremony was performed in the rectory of All Saints Church, July 3, and Mr. and Mrs. Proctor left three days later for the West Coast.

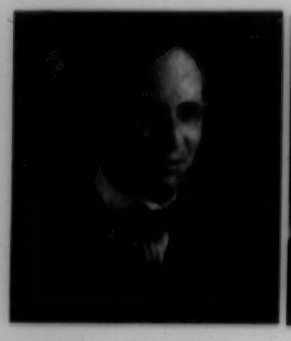
Mr. Proctor is well known from Coast to Coast in the newspaper field. Miss Curran, who played last season with Montgomery and Stone in "Chin Chin," appeared previous to that with "The Pink Lady," and with Lew Fields in "All Aboard."

## "IVY" CN MIRROR COVER

The piquant features of Ivy Close adorn the front page of this week's DRAMATIC MIRROR. This is Miss Close's debut on an American magazine cover, but in London she is known as "The most photographed woman in the world," and has frequently figured as a beauty lure in the leading periodicals of the English metropolis. The famous star, who is equally well known on stage and screen in England, was imported by the Kalem Company to appear in a series of one-reel comedies. She is now working at the Jacksonville studios, her first release being the "Girl and the Tenor," scheduled for exhibition July 28.

*Universal City and the actor within its gates will be Mabel Condon's next Studio special story in the August 5th issue of The Dramatic Mirror, the fourth of The Mirror's Studio series.*

# PROMINENT OFFICIALS AT SIXTH ANNUAL CONVENTION AND EXPOSITION OF MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA



M. A. CHOYNSKI,
Secretary of the Exposition and Finance Committee.

HARRY HYMAN,
Press, Entertainment, and Reception Committee.

AUGUST ZILLIGER, Jr.,
Exposition and Finance Committee.

H. LIEBERTHAL,
Chairman of the Printing and Badge Committee and Executive Committee.

LOUIS H. FRANK.

GEORGE HENRY,
President of the Chicago Branch of the M. P. E. L. of A.

## THE EXHIBITORS CONVENTION

### Brief Summary of the What Will Happen At Chicago Exposition

The sixth annual convention and exposition of the Motion Picture Exhibitors' League of America which occurs at the Chicago Coliseum this week will undoubtedly be one of the largest and most successful events of its kind that has ever been held since the beginning of the motion picture industry and the organization of the exhibitors of the country into a national body.

Every large picture company in the business has made elaborate preparations to be present in force backed up by large numbers of the popular stars of the screen and the exhibitors themselves have exerted every effort that the exposition especially may be a success.

One of the most important events that will occur during the first days of the convention is the election of officers and this is a phase of this convention in particular that too much care cannot be taken of. With the chaotic condition existent in the film industry to-day, the election of the right and proper national officials will have a most important bearing on the reforms that must be instituted in order that the industry may live and advance. The right men in the right places will do much to bringing about staple conditions and a more equitable treatment for all concerned. It is a time of trouble in motion pictures and strong men are needed at the helm. The strong men exist, it is only necessary for the exhibitors in convention assembled to find these men out and place them in office.

The exposition is to be opened by the Governor of Illinois and the Mayor of the City of Chicago promptly at seven o'clock on Monday. The Chicago Chamber of Commerce and all of the leading business men of the locality are working hard to make the exposition the most gigantic affair of its kind that has ever taken place. Arrangements have been made with the railroad companies for special rates, something they have not done for years, as they fully realize the drawing power of an exposition of this kind.

The Coliseum has been transformed into a beautiful artificial garden. Arrangements have been made to utilize the $20,000 decoration used for the National Republican Convention and several well known illuminating experts have been busy collaborating on a plan of original lighting effects. The advance guard of the companies that have contracted for space began to arrive early last week and the mammoth hall was quickly transformed into a hive of industry. All of the booths will be ready at the time the exposition is scheduled to open.

In the Coliseum Annex there is a model motion picture studio in which popular players can be seen in actual studio routine. As soon as pictures are taken in this plant they are immediately developed, printed, and shown in the five hundred seat theater especially arranged for this purpose. In this theater will also be demonstrated the best projection, seating, music and screen equipment.

A daily news film of the doings of the convention delegates will also form a part of the program in this special theater. In the Coliseum Annex, which contains one of the largest and best floors for dancing in the world, there will be continuous music for the ball room experts.

Arrangements have been made by the Reel Fellows Club of Chicago to keep open house during the convention week. This club has sent out two hundred invitations to exhibitors, screen clubs and exchanges inviting the recipients to make the club their headquarters while in Chicago. Delegates will be received at the club's headquarters in the Morrison Hotel and upon presentation of the proper credentials will be given cards entitling them to two weeks' privileges of the club. A continuous day and night tallyho service will be maintained between the hotel and the convention hall, where in the booth maintained by the club the prettiest stenographer in Chicago will hold forth and give free stenographic service. The club also plans to give a ball during the convention week.

IRENE FENWICK's first Metro picture will be "The Child of Destiny." It is being produced by William Nigh.

FRED W. HARTMAN,
Secretary of the Convention Committee.

FRED SCHAEFER,
Exposition and Finance Committee.

WILLIAM J. SWEENEY,
National Vice-President and Chairman of the Convention Committee.

## V. L. S. E. ADVOCATES NO DEPOSIT

### Big Four Will Disclose Valuable Trade Information Gained by Open Booking at Chicago Convention

In contradistinction to the general assumption that an organization possessing a successful business policy is most zealous in guarding it from its competitors, representatives of the V. L. S. E. attending the Chicago Convention, will be at the command of that body to describe in detail to those interested, the advantages which the open booking, box-office value methods of renting features possess for both exhibitors and manufacturers.

Notwithstanding the fact that the V. L. S. E. was the company to originally institute these policies and has been most prominent in their furtherance, thereby gaining much prestige and profit, the Big Four representatives are firm in the conviction that the adoption of open booking and box-office value systems by the trade would make for the best interests of the industry.

For this reason the Big Four will stand ready to respond to any call for information regarding the success which exhibitors have achieved by reason of these business plans, regardless of the fact that their general acceptance by the field will mean that V. L. S. E. will be forced to share with others the advantages which they have possessed exclusively in the past.

It is said that the evidence which the Big Four has of the popularity of the open-booking-box-office-value-no-deposit plan would make certain the success of the agitation for these systems. This evidence is in the form of hundreds of most extraordinary letters from exhibitors all over the country telling of the substantial increases in business which they have experienced as a result of booking the V. L. S. E. way.

A letter of the latter type, received by the V. L. S. E. within the last week, announcing that an expenditure of $1,700,000 to be made by an exhibitor for additional expansion, solely by reason of the success that has been experienced as the result of the open booking policy, reflects the influence which this business plan is exerting throughout the industry.

The letter is from Eugene H. Roth, manager of the Portola Theater, San Francisco, one of the largest exhibitors, representing one of the best known theaters in the country. The letter follows:

"The open market affords every manager the opportunity of taking the pictures he knows are pleasing and suited to his clientele. Every theater throughout the country is peculiar unto itself. The management reflects the policy that its customers expect and desire, not alone in the internal workings of the house, but in the programme offered.

"There are a number of pictures which are beautiful and costly productions, and wonderful in costuming and scenic effects, which I cannot use because they are not the type of pictures which my audience desires.

"But through your consistent policy I am privileged to pass these by instead of being forced to take them and lose money on them, and play such pictures as 'God's Country and the Woman,' 'Sherlock Holmes,' 'The Great Divide,' 'The Valiants of Virginia,' and many others such as these which we have successfully played which I know will be pleasing to my patrons and that I will make money on.

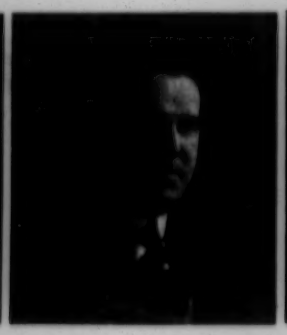
"We have built our success on the basis of this policy and the reputation of the pictures which we get as a result. Frankly, I am willing and glad to admit that this policy has made it possible for us to see far enough into the future to warrant our making an expenditure in San Francisco of $1,700,000 to properly exploit good pictures of all makes by the open booking plan."

With a number of other exhibitors ready to multiply Mr. Roth's experience, it seems certain that the convention will formulate a platform calling for the elimination of advance deposits, flat rates and closed contracts.

National President Fred J. Herrington, Lee Ochs, and Frank Rembusch, candidates for the presidency, all have declared themselves emphatically on some one phase of these three points.

Persistent rumor has it that one of the largest distributing organizations in the world will abandon its closed contract system at a near date.

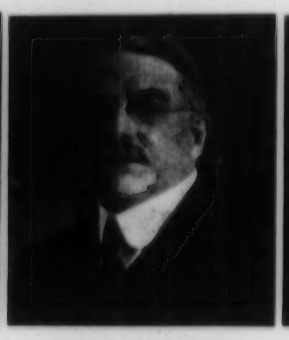
SIDNEY SMITH,
Secretary of the Chicago Branch, M. P. E. L. of A., and Printing and Badge Committee.



GEORGE M. LANING,
Chairman of the Press, Entertainment, and Reception Committee.

C. C. WHELAN,
Secretary of the Press, Entertainment, and Reception Committee.

JULIUS A. ALCOCK,
Press, Entertainment and Reception Committee.



M. S. JOHNSON,
Printing and Badge Committee.

JOHN H. FRUNDT,
Exposition and Finance Committee.

JACK SHERRILL HAVING A CUP OF TEA WITH MARY MILES MINTER ON THE PIAZZA OF HER SANTA BARBARA BUNGALOW.

## WALTONS SIGN CONTRACT

### Celebrated Stage Dancers to Appear in Pictures Under Famous Players-Lasky Banner

Maurice and Florence Walton, internationally celebrated dancers and creators of more dance steps than all the other dancing teams combined, have signed a long term contract with the Famous Players and will shortly be starred by that company in a series of pictures to be released on the Paramount program.

A specially written photoplay has been prepared for Maurice and Miss Walton, both of whom are Americans by the way, the name of which will be announced later and work on which will be begun in a few days.

The acquirement of these celebrated Broadway stars for photoplay purposes indicates the intention of the Famous Players-Lasky Corporation of extending the activities of these producers in every direction as announced to the trade last week.

## INCE STARTS SCENARIO CONTEST

Thomas H. Ince has started a scenario contest in conjunction with the Photoplay Magazine to remain open until midnight of December 31, 1916. Scenarios must be suitable for a five-reel picture and must deal with representative American expression. The first prize will be $1,000, the second $500, the third $300, and the fourth $200. Other scenarios not winning prizes but suitable for production will be purchased at regular prices.

In speaking of the type of photoplays he is particularly anxious to have submitted, Mr. Ince says, "I want five-reel plays representative of American life in any of its complex phases; I do not want stories of political arguments, or propaganda; dramas embroiling religious sects or political parties, treatment of any sex which will offend, neither sheer tragedy or unrelieved comedy, but a serious story of real life, lightened here and there with laughter and brimful of suspense. Particularly I want big virile stories for William S. Hart; society or light comedy dramas for Bessie Barriscale; big dramas demanding strong characterization for Frank Keenan; romantic plays for William Desmond, and strongly sympathetic plays for Charles Ray.

All manuscripts should be mailed to Ince Scenario Contest Editor, Photoplay Magazine, Chicago, Ill. The contest is open to every one.

## PICTURE USED TO BOOM RECRUITING

As a result of the efforts of Col. Hubler, of the Third Regiment of the Ohio National Guard, "The Battle Cry of Peace" was returned to Dayton last week for a four-day showing for the purpose of stimulating recruiting to the state militia. Although the young men of Dayton are answering the call to the colors in goodly numbers, recruiting in the outlying districts was slow, so Col. Hubler arranged with a local theatre to re-book the preparedness picture. The feature was shown to crowded houses July 2nd, 3rd, 4th and 5th.

The story of the picture in book form, written by J. Stuart Blackton, was sold by members of the regiment during the showing of the film. They were distributed among the company commanders and great rivalry was shown by the different companies to see which would raise the greatest amount of money for the regiment before leaving for the border. The entire proceeds of the sale of the books went to the regiment.

# BIG ATTENDANCE AT CHICAGO

## All of the Large Companies Will Have Representatives and Stars Present at Exposition

CHICAGO (*Special*).—Chicago is the center of the film world during the present week. Exhibitors, manufacturers, producers and stars from all parts of the country are filling up the hotels, where friends from the East meet friends from the West, and here and there in the various lobbies various groups gather and hold informal receptions. Chicago seems to have gone movie mad and various local organizations are doing their best to impress the magnates that the city is the logical motion picture center of the United States. The vast Coliseum is the center of the whirl. It is here that the convention is to meet in daily sessions from Monday to Wednesday, after which the exposition will hold sway for six days.

All attention is now centered on the business end. Problems of vital importance to the entire industry are up for consideration. The most important of these will probably be the report of the Committee of Twelve with the proposed charter and by-laws for a National Association of the Motion Picture Industry. There will also be the annual election of officers with other routine business following in order. The candidates for the various offices and their cohorts are all active and in electioneering they are running the political conventions a close second. A number of fair cohorts add color to the headquarters of the candidates and with the actors and actresses they create more life in the hotels than Chicago has seen since the political conventions were held there. Different concerns are situated at a number of the larger hotels and each group has its players of nation-wide reputations who are continually besieged by legions of admirers.

All the big producers have made special arrangements to assist in entertaining the visitors. The Chicago producing concerns have thrown their studios wide open to all the people at the convention. The recently completed Essanay studios will be open for inspection and as a number of companies will be working in them all through the week there will without doubt be many visitors. The Selig and American plants will also kept open house. All three of these concerns are well represented by officers and players at both the convention and exposition. Presidents Spoor, Selig and Hutchinson head the representations of the three companies and they are also on hand to welcome the out of town arrivals.

W. Werkmeister, manager of the Chicago exchange, represents Pathe at both the convention and the exposition. Mr. Seelye, of the New York office, will also be present for a time. Pathe has a very large floor space at the exposition and on it a most artistic booth has been erected. A number of novel souvenirs will be given away as well as autographed photos of the Pathe stars.

V. L. S. E. is represented by General Manager Walter Irwin who will present the report of the Committee of Twelve on the national organization. E. Lanning Masters is also there. The V. L. S. E. representatives are at the service of the convention in regard to furnishing any information concerning the open booking system. The "Who's Who in V. L. S. E." books are being distributed and each of the V. L. S. E. producing organizations has some of its stars present. Sam Spedon heads the Vitagraph delegation.

The Vitagraph booth is one of the centers of attraction with its special exhibition of moving pictures and introductions of its best known Vitagraph stars and players. A specially conducted tour of its studios in Brooklyn, New York, gives the visitors a comprehensive view of the Vitagraph plant and the way they do things there.

On Sunday, July 16, Vitagraph Day, Anita Stewart, Edith Storey, Antonio Moreno, Lillian Walker, Harry T. Morey, Rose Tapley and other stars will be at the exposition in person.

Paramount, as well as its separate producing organizations, is well represented by one of the largest delegations present. The headquarters are at the Blackstone Hotel where the Paramount advertising and publicity men from the home office and each of the twenty-two exchanges will hold a three-day convention preparatory to launching a new advertising and publicity campaign. Adolph Zukor, Jesse L. Lasky, Hiram Abrams, William L. Sherry, Samuel Goldfish, and Fred Garbutt are among the Paramount officials in attendance.

On Wednesday the Paramount publicity men left for Chicago on the Twentieth Century. The party will include: Wallace Thompson, editorial director of publicity for Paramount; B. F. Schulberg, John C. Flinn and Carl H. Pierce, publicity managers for Paramount's producing companies. They will be joined in Chicago by the publicity men of Paramount exchanges. The meeting and convention of Paramount publicity and advertising men will be held at the Blackstone Hotel on July 13, 14 and 15.

Saturday is Paramount Day at the exposition and the most famous stars in the motion picture business will be guests at the Paramount booth.

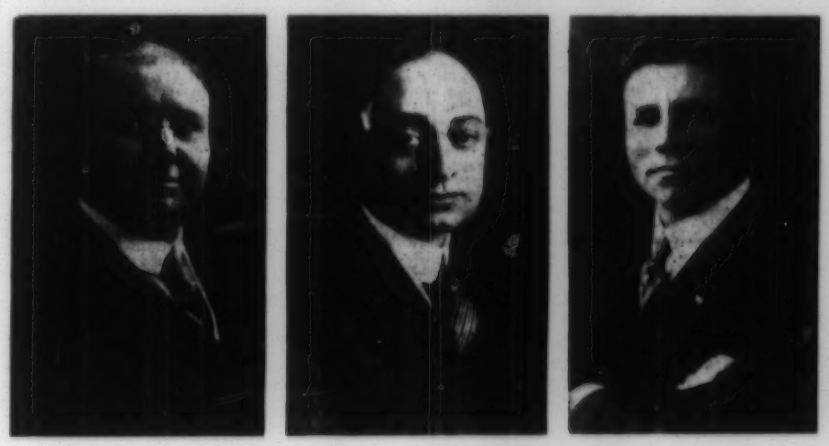
William L. Sherrill is the representative of the Frohman Amusement Corporation. He is in active charge and on Wednesday he offers the concern's latest production "Jaffery" in the Auditorium Theater. It will be a special showing for exhibitors and there is to be a complete orchestral accompaniment.

The International Film Service is also doing things on a big scale. Its delegation, W. W. Johnson, Charles Berger and John Bowman, manager of the Chicago exchange, are planning some big stunts. A number of the stars will be on hand to greet the visitors at the International's booth.

William A. Brady, Harry Reichenback and F. F. Fike represent the World Film Corporation. Alice Brady will also be on hand and she plans to hold informal receptions at the Blackstone Hotel for girls who wish to go into pictures.

Among the Universal representatives are Carl Laemmle, H. H. Van Loan, P. A. Powers and Joe Brandt. Both Universal and Bluebird have large booths, but as all the stars are on the coast visitors will have to be contented with autographed photos and other souvenirs.

The Nicholas Power's delegation consists of W. C. Smith and Edward Earle. Mutual, Metro, Fox and many other producers besides the accessory manufacturers are all well represented.



Peter Schaefer, Aaron Jones, Adolph Linicke,
OF JONES, LINICKE, AND SCHAEFER.

## V. L. S. E. CANADA BUSINESS INCREASES

Walter W. Irwin, general manager of the V. L. S. E. has just returned from Canada where he went for the purpose of enlarging the sales force of that organization to take care of the increased business in the Dominion. Though only six months old the Toronto branch has made such tremendous strides that it has been found necessary to enlarge the quarters occupied by it. The sub office at Montreal has also shown such an increase that in the future it will be run as a regular exchange. Mr. Irwin discussed fully with his exchange managers the policy of establishing several more branch offices throughout Canada. It is needless to state that he returned to New York much pleased with the Canadian outlook for still greater increased business.

## "FALL OF NATION" CLOSES

The Summer engagement of Thomas Dixon's spectacle, "The Fall of a Nation," will close at the Liberty Theater July 15. The picture was successfully produced and presented in Chicago recently, and from now until Labor Day Mr. Dixon will be busy with preparations for the resumption of the New York engagement and the organization of numerous touring companies for the smaller cities of the country.

The exploitation offices of the National Drama Corporation controlling this spectacle will be moved Saturday, July 8, from 1480 Broadway to the fourth floor of the Subway Central Building, 1465 Broadway, where a film exchange will be established for New York and New England exhibitors.

## PARAMOUNT RELEASES

### Two Strong Pictures for Last Week in July as Well as Usual Programme Features

The five-reel Paramount pictures scheduled for release during the week of July 24 will include the Morosco production of "An International Marriage," in which Mlle. Ritta Jollvet will appear and "Little Lady Eileen," a Famous Players production featuring Marguerite Clarke. The first will be a Monday release and the second on Thursday.

The short reel subjects for the week will include Paramount Pictographs, "The Real Bohemia," in the Burton Holmes Travel Pictures and a Bray animated cartoon called "Bobby Bumps and the Detective Story."

The subjects taken up by the Pictographs include, how a chemist makes war, an exhibition of the efficiency of gun cotton, gas masks, and incendiary bombs; electrifying a railroad by the use of water power; climbing the Rockies on a waterfall; constructive imagination in the "Better Babies" series; what a tennis ball will do and how germs destroy each other.

## BERGERE WRITES "KICK IN"

So successful were the two A. H. Woods plays already produced from scenarios by Ouida Bergere that they have engaged her to write the scenario of the next production, "Kick In." Miss Bergere has already begun work on the script which will be finished shortly.

Besides writing many scripts during the past few months Miss Bergere has found time to do the casting for many well known directors and has placed during the last month many players, among them Conway Tearle with Clara Kimball Young, Jane Gray and Lillie Leslie with Astra, Paul Gordon with Famous Players, Kathlene Townsend, Cecil Kemper, Arthur Albro, Hollister Pratt and Laura Almonsnio in vaudeville, Paul Gordon with B. A. Rolfe, Thurlow Bergen and W. T. Carleton with "Our Country First," Barrett Greenwood with "Watch Your Step," Julius Unger with Keith Stock, Providence, and Tom Carrigan with the Paterson Stock company.

## PATHE NEWS CELEBRATES FOURTH

The Pathe News celebrated the Fourth by conquering Broadway in a way that has never before been accomplished by a news film. Every motion picture theater on Broadway from the Battery to Spuyten Duyvil, with the exception of two, had booked the News for that day. Among the houses contracting for the regular service are the Broadway, Rialto, Palace, Strand, Eightyfirst Street, Schuyler, Olympia, Riverside, Nemo, Clairmont, Hamilton, Bunny and New York.

J. A. Berst, vice-president and general manager of Pathe, visited two well known Broadway houses one night last week and found that one of them did not show the News. The next day he called a conference with the result that the salesmen were called upon to show what they could do. Every man hustled and the bookings poured in from theatres all over Greater New York so that if a New Yorker wants to see the Pathe News he will have no trouble in finding a theatre. Mr. Berst's Pathe News Week was a great success.

## NEILAN TO DIRECT TOM MIX

On Thursday, July 8, a number of Selig stars left Chicago for Los Angeles. Among the players included in the party were Marshall Neilan, George Fawcett, Mary Charleson, Leo Pierson, Cecil Holland, and others. Upon his arrival at the West Coast studios Marshall Neiland will immediately assume the direction of Tom Mix in a series of thrilling Western plays, including "The Country That God Forgot" and "The Light of the Western Star," written especially for him by Zane Grey. He will be supported by an all-star cast. These Western features are scheduled for release through the V. L. S. E.

MINETA TIMAYO,
In the International Production of "The Beauty and the Beast."

# GREAT DIRECTORS AND THEIR PRODUCTIONS

D. W. GRIFFITH.

PHILIPS SMALLEY.

LOIS WEBER.

THOMAS H. INCE.

**Griffith and "The Birth of a Nation"**

Among the master-directors who have won leading rank in the motion picture world, and by their production of huge spectacles on a scale undreamed of a few years ago placed the screen industry on the higher levels of art, the name of David W. Griffith stands out in bold relief.

One of the pioneers of the film business, his first experience as a public entertainer came when he was cast for small parts in a stock company at Macauley's Theater, Louisville. The latter city, however, did not offer sufficient opportunities for the development of young Griffith's ambitions, and in the inevitable course of things he drifted to New York, where he earned a more or less precarious livelihood in minor stage roles and writing plays. When he was offered a position as utility man at the Biograph studios at five dollars a day Griffith accepted gladly. It was a distinct relief from the uncertainty of freelance life. Soon they were accepting small scenarios from him, and finally, when a director was taken ill one day, they allowed Griffith to make a one reel picture.

HERBERT BRENON.

This was the beginning of a career in filmland destined to create a sensation in after years. In the directing end of the business Griffith had found his true vocation. His new ideas of "close-ups," "fade-outs," "flash-backs," dissolving views, etc., were put boldly into practice and made history in the technical field of photographic acting. Also, there was made manifest his extraordinary ability for choosing talent. Inside of five years he developed a number of stars who to-day are pre-eminent in motion pictures. It was in 1915 that he produced his masterpiece—"The Birth Of A Nation." This gigantic spectacle, with its wealth of color, its huge armies of people employed in the cast, its historical accuracy, made a tremendous appeal to the country at large. In New York it established a record run at the Liberty Theater which has never been equalled, and is still booked as a leading attraction from coast to coast. The great photoplay is undoubtedly Griffith's finest achievement, but his restless energy is such that even now he is working steadily on another big feature, which he hopes will eclipse even the fame of "The Birth Of A Nation." The keynote of Griffith's success lies in his power of concentration and never-failing appetite for hard work. His rise from the ranks is due solely to his own unaided efforts, and the winning of his spurs was attained only after many a fierce combat on life's battlefield. He was born in Kentucky, his father—Brigadier-General Jacob W. Griffith, having been a noted officer in the Confederate Army.

**Ince and "Civilization"**

Thomas H. Ince, the producer of "Civilization," the famous super-feature spectacle now playing at the Criterion Theater here, comes of a family well represented on the American stage. Ince himself, in his younger days, strode the boards as befitted the Ince traditions, and two brothers—Ralph and John—were also in evidence before the footlights. At the present time Ralph Ince is directing Vitagraph features. Thomas H. Ince joined the New York Motion Picture Corporation's forces shortly after that concern was organized many years ago. Like Griffith he early discovered that his forte lay in the producing end of the film business and it was not long before his name began to be known as a director of rare skill and judgment.

John E. Ince, the father of Thomas, was known to fame for his portrayals on the stage—perhaps his most successful achievement was as a co-star with Minnie Palmer in a musical farce entitled—"My Sweetheart." But the elder Ince was weary of the theater long before Thomas Ince was seeking recognition in his early youth and the climax came when the father and mother, the latter a fine actress of the old school, started a school of dramatic art in the Broadway Theater Building. Undoubtedly it was here that Thomas Ince mastered the mass of stage technique which is one of his great assets as a producer of picture plays. John E. Ince did not live to witness his son's triumphs in the new field of art. He died while the latter was enduring the hardships and vicissitudes characteristic of the theater in those days. But Thomas continued the struggle with unabated zeal, and those years when he was associated with Daniel Frohman in a business capacity must have influenced that period when he was himself to revolutionize public entertaining with the silent drama. Mr. Frohman has since become an important factor in the same field.

It was just six years ago when Thomas H. Ince harkened to the call of the screen. At that time he was appearing in vaudeville, and was so impoverished when he applied for a position as an extra for a daily honorarium of five dollars, that his greatest incentive was to provide a place of shelter for his wife and baby. Mr. Ince and his family now reside near the two huge film cities which he has constructed within the past few years. In those days of 1910 when Mr. Ince began to tempt fate in filmland motion pictures were of so primitive a character that the players hesitated to give their correct names, fearing a reprisal from the powers of the "legitimate" stage.

Since the pre-Ince period of motion pictures he has produced hundreds of picture plays and a score of masterpieces. But for all his success, those who know Mr. Ince best believe that he would rather return to the struggle of six years ago than to fail in winning public approbation for his greatest achievement—"Civilization." There is no danger, however, of public interest slackening in the big Ince spectacle, which is playing to capacity houses in New York, Boston and Chicago.

**Blackton and "The Battle Cry of Peace"**

J. Stuart (Commodore) Blackton, president of the recently reorganized Vitagraph Company, who with Albert E. Smith, general manager and vice-president, started and built up the organization to its present commanding position in the film world, was an artist on a New York newspaper when, on paying a visit to Thomas A. Edison, he became interested in a moving picture machine invented by the "wizard" of Orange, known as the "Vitascope." It was from this device that Blackton and Smith evolved the idea of starting a motion picture company. In the Fall of 1896 they began the development of the American Vitagraph Company, at first depending upon Mr. Edison for their films, but in 1898, they took a top floor loft at 140 Nassau Street, and commenced to manufacture their own pictures. One of the first made was early in 1898 when the interest of the public was at fever heat over the relations of this country and Spain. It was called "The Spanish Flag Pulled Down," and although only 48 feet in length, created tremendous enthusiasm wherever shown, because it was not only patriotic, but one of the earliest pictures containing a plot. It may be mentioned that Mr. Blackton, whose picture, "The Battle Cry of Peace," has proved such a powerful aid in arousing the American people to their need for preparedness, was one of the principals in the production of this little film.

This period was an eventful one for the American Vitagraph company. Following "The Spanish Flag Pulled Down," Mr. Blackton produced the famous picture of "The Black Diamond Express," and "The Stampede of Cattle," each a decided novelty in those days, and producing startling effects. "The Battle of Manila" was another Vitagraph production which was listed as the most realistic picture of its day, and a visit paid by Blackton and his partner to Cuba, where some excellent views were obtained of the U. S. army in action, at the risk of the operators' lives, resulted in a production which created a tremendous sensation when the films were exhibited in this country.

To go further into the development of the Vitagraph Company and the Blackton activities would require much greater space than can be alloted to this article. Suffice it to say that "The Battle Cry of Peace," Commodore Blackton's great spectacle, may be set down as the crowning achievement of that inimitable director's career. The photoplay in question virtually took the country by storm. From all sides letters and telegrams arrived, sent by men who loom large in the nation's affairs, praising the film. One of the Commodore's most cherished possessions is a letter from ex-President Theodore Roosevelt, congratulating Mr. Blackton upon the success achieved by this screen masterpiece.

It is a far cry from the day when Commodore Blackton started the Vitagraph in an attic, so to speak, to the present time, when announcement was recently made of the organization of the company with a capitalization of $25,000,000, of which $10,000,000 is preferred and $15,000,000 common. To Blackton's directorial genius, as well as to his keen business instincts, is largely due the success attained by the concern in the motion picture world.

**Hugh Ford and "The Eternal City"**

Hugh Ford, known as one of the greatest stage directors in the country, and more recently as a prominent film director, in his connection with the Famous Players, was born in Washington, D. C., in 1873. When a year old he was brought to San Francisco, where he lived until he reached his majority. He was educated at the University of California.

He entered the theatrical profession by becoming a member of a stock company in San Francisco, which was composed of Fred Ward, Rose Coghlan, Harry E. Dixey, Maurice Barrymore (father of John Barrymore), Charles Richman, and many others who have since attained positions as foremost favorites of the modern stage. His first producing experience was in San Francisco, where he directed the All Star Stock company, of which he had formerly been a member, in a revival of "The Merchant of Venice." He appeared for several years as a character comedian in many stock companies, playing before Chicago, Pittsburgh, Salt Lake City, Memphis and Denver audiences. He later appeared as a member of the famous New York Lyceum Theater Stock company, under the management of Daniel Frohman, with whom he is now associated.

His metropolitan producing career began when he was engaged as general stage director of all the Proctor Stock companies in New York. Since then he has been engaged as director and director-general by Liebler and Company, John Cort, A. H. Woods, and many other leading New York theatrical concerns. Among the many productions that have attained national and international popularity which he directed, are: "Joseph and His Brethren," "The Garden of Allah," "The Melting Pot," "Daughter of Heaven," "The Man From Home," "The Fourth Estate," "The White Sister," "The Eternal City," "Salomy Jane," and others. Among the prominent stars he directed are Mrs. Patrick Campbell, Eleanor Robson, Viola Allen and Mme. Simone. Many of the above named successes were repeated in England and other European countries, notably that of "Mrs. Wiggs of the Cabbage Patch," which ran for two years in London.

In the Spring of 1914 Adolph Zukor, president of the Famous Players, induced Mr. Ford to abandon the stage permanently and become affiliated with his company. Since his entry for good into the motion picture field he has earned a reputation second to none as a leading director.

**Brenon and "A Daughter of the Gods"**

Herbert Brenon was born in Dublin, Ireland, in 1880; educated at St. Paul and King's College, London; came to this country in 1896, and was engaged as call boy for the late Augustin Daly at Daly's Theater, remaining with Mr. Daly until his death in June, 1898. The producer then was engaged by Walker Whiteside as assistant stage manager, and received some excellent training under his management. He later appeared in the part of William Manley in the revival of the "Still Alarm" with Harry Lacy as the star.

His first engagement as a stage director was under the management of Dick Ferris in Minneapolis, Minn. In 1894 he married Helen Downing and appeared in vaudeville for several seasons with her. Under the partnership name of Herbert Brenon and Helen Downing, they appeared in a sketch by Will M. Cressy entitled "One Christmas Eve," and in a playlet written

J. STUART BLACKTON.

by Mrs. Frances Brenon, his mother, entitled "The Intruders." Brenon and his wife left vaudeville and bought a moving picture theater in Johnstown, Pa., which they managed jointly for two years. It was while watching the pictures in this theater that Mr. Brenon determined to enter the production field of the then young industry.

Julius Stern, manager of the Imp studios for Carl Laemmle offered Mr. Brenon an engagement as scenario editor. After about five months at the desk Mr. Stern gave Brenon his first opportunity to direct. His first picture was "All for Her," a one-act photoplay in which the late George Ober played the principal role. Brenon soon rose to be director-in-chief of the Universal forces. Among his most successful productions were "Leah the Forsaken," "Ivanhoe," "Absinthe," and finally "Neptune's Daughter," the first American production to enjoy a Broadway run. This photoplay ran at the Globe Theater for 26 weeks and at the Fine Arts Theater in Chicago for 27

(Continued on page 35)

CECIL B. DE MILLE.

THOMAS D. DIXON.

Albert E. Smith and J. Stuart Blackton present

# Robert Edeson

## with Naomi Childers

## in "Fathers of Men"

**By JAMES OLIVER CURWOOD**

Author of "God's Country and the Woman," "The Destroyers," etc.

**Produced under the direction of**
**WILLIAM HUMPHREY**

A six-part drama of the Northwest, vivid in its portrayal of life in that wilderness where a man's misdeeds—or a woman's—must be paid for, though years elapse and a generation dies.

BOOKINGS THROUGH
V·L·S·E·

# VITAGRAPH

## BLUE RIBBON FEATURE

# FEATURE FILMS OF THE WEEK

## "The Smugglers," with Donald Brian, Good Comedy—"Jaffrey" Careful Picturization of Locke's Novel—"According to Code" Strong Selig Drama—Triangle Pictures Attractive

### "THE SMUGGLERS"

A Five-Part Comedy by Charles F. Horne Featuring Donald Brian. Produced by the Famous Players Under the Direction of Sidney Olcott for Release July 6 on the Paramount Programme.

John Rattleby Watts.....Donald Brian
Mrs. Watts.....Olive Tell
Brompton Uppington.....Cyril Chadwick
Mrs. Uppington.....Margaret Greene
Detective Gray.....Harold Vosburgh
Sally Atkins.....Rita Bori

A good comedy is such an exceptional thing that those who contribute toward the success of such a delightfully pleasing one as "The Smugglers" are deserving of more than ordinary commendation. It has that breezy snap characteristic of a musical comedy, and yet there is a strong enough plot to give plausibility to the continuous succession of humorous incidents. The characters are so well drawn that it only seems logical that they should get into no end of trouble, and moreover, the cast by its able performance greatly enhances the comedy of the situations. It is a strange contrast of lifelike characters, the dense Englishman, the hilarious millionaire, their wives and a chorus girl, that create the humor. Donald Brian plays the part of the millionaire cereal manufacturer, whose wealth goes to his head. He gets into no end of comic tragedies with his dull and useless brother-in-law, Brompton Uppington. First, it is a chorus girl, then some Pittsburgh friends visiting in Paris, and, lastly, the custom inspectors, who manage to get him into almost unexplainable situations with his wife. Donald Brian, with a natural sense of humor, adds considerably to the effectiveness of the part. His breezy lifelike performance of the good looking bibulous young chap will undoubtedly please. Cyril Chadwick deserves as much credit for humor as the star. His interpretation of the dull Uppington, who always helps to make trouble, but seldom thinks of anything of worth, is hilariously funny, and when he and Watts wend their merry way home after a "business party," their antics are simply a scream. Margaret Greene and Olive Tell are very acceptable as the wives. Harold Vosburgh and Rita Bori play their parts with consummate skill.

Sidney Olcott has picturised his story well, and has made the most of the situations, both in placing his actors and in bringing out little touches which add greatly to the effectiveness of the amusing side. However, in the ship scenes the camera could possibly have been placed to better advantage, as there appears to be a lack of perspective. The settings throughout are entirely adequate, and due care is shown in the regard for details. The cameraman has also done his work commendably.

The story concerns the happenings of John Battleby Watts, who has made millions by converting hay into cereals. While abroad he buys his wife a $20,000 necklace, and abetted by his brother-in-law gives it to a chorus girl, thinking he has given her a fake one. He has to carry out the bluff with the bogus one with his wife. After a series of troubles his bluff is called at the Customs House, and to escape his wife's wrath and bring about peace he has to pay $20,000 to her to replace the pearls. S.

### "JAFFREY"

A Six-Part Adaptation of William J. Locke's Novel of the Same Title, Featuring C. Aubrey Smith, Eleanor Woodruff, and Florence Deshon. Produced by the Frohman Amusement Corporation Under the Direction of George Irving.

Jaffrey.....C. Aubrey Smith
Doria.....Eleanor Woodruff
Liosha.....Florence Deshon
Barbara.....Doris Sawyer
Hilliary.....Eric Blind
Adrian.....Paul Doucet
Fendlhook.....Ben Hendricks

Closely following the plot of the Locke novel from which it is derived, the film version of "Jaffrey" is in every way a notable screen achievement. The action is swift, and at no stage does the picture drag or lose its interest. An excellent cast, capable directing, and clearly defined, artistic, photography form a combination which entitles the production to rank with the best.

C. Aubrey Smith, tall, broad-shouldered and athletic looking, is "Jaffrey" to the life, as conceived and described by the author. His performance as the big-hearted, jovial war correspondent who is willing to risk everything for the woman he loves, although she does not return his affection, is a masterly piece of work. Mr. Smith virtually lives the part, and his Jaffrey is a creation so natural and impressive that it is likely to live long in the memories of all beholders.

Eleanor Woodruff, as Doria, registers what will probably be considered one of the greatest triumphs of her screen career. Doria's blind adoration for the pretender, Adrian, and her cruel indifference to Jaffrey after the former's death, are portrayed by Miss Woodruff with wonderful effect. The role is one that calls for extreme versatility on the part of the performer, and the changeful moods of Doria, at times loving, imperious, disdainful or indignant, are set forth with remarkable faithfulness to type. Miss Woodruff's strongest emotional scene is her denunciation of Jaffrey when the latter momentarily loses control of himself and roughly embraces her. In that brief interval Doria stands transformed from a comparatively meek, complaining girl to a woman shaken by a tempest of wrath, and withering the offender with scornful reproaches.

Florence Deshon, as Liosha, the half barbarian girl who loves Jaffrey, and chafes under the restraint of civilized conventionalities, wins the sympathies of the audience from the first. Liosha, as enacted by Miss Deshon, appears very real and appealing in her single-hearted affection for the big war correspondent, who finally realizes that she is his fitting mate, and his passion for Doria merely an infatuation. Ben Hendricks, as Fendlhook, the vulgar music hall artist who tried to ensnare Liosha's affections, provides some telling touches of comedy during the somewhat limited time that he is on view.

As the story runs, Jaffrey returns from a campaign in the Balkans, bringing with him Liosha, daughter of an Albanian chieftain, and widow of Jaffrey's comrade, who died abroad. Jaffrey places Liosha in his sister's care. He meets Doria, fiancee of Adrian. The latter receives the manuscript of a novel from a friend, Tom Castleton, when the author goes to sea for his health. Castleton dies and Adrian has the novel published under his name. Adrian is under contract to produce another novel, but is unable to do so. He dies suddenly and his secret is discovered by Jaffrey, who finds the original manuscript in Castleton's writing. Madly in love with Doria, Jaffrey resolves to spare her the knowledge of Adrian's duplicity, and after severe labor turns out a novel which he claims to have found among Adrian's effects. Doria remains faithful to the memory of her dead genius, and Jaffrey and Liosha take passage on a sailing ship around the world, anxious to get away from civilization for a while. Doria, in the meantime, discovers the truth about her late husband. In a fit of repentance, she offers to marry Jaffrey, but the latter's infatuation has passed and he weds Liosha.

The lighting effects all through the production are well handled, and the photography provides a number of very fine interiors and closeups. A scene deserving particular meation is that in which the ship's cargo shifts, and Jaffrey, Liosha, and the other members of the crew are seen working desperately, half naked, bruised and bloody, to prevent the hulk from capsizing. The picture from first to last is unusually attractive and merits a hearty reception by film patrons. P.

DOROTHY GISH REHEARSING A SCENE IN THE TRIANGLE-FINE ARTS PRODUCTION, "GRETCHEN BLUNDERS."

### "ACCORDING TO THE CODE"

An Original Five-Part Drama Featuring Lewis S. Stone and Marguerite Clayton. Written by Charles Michelson and Produced by Essanay Company Under Direction of E. H. Calvert, for Release on V. L. S. E. Programme July 10.

Basil Breckenridge.....Lewis S. Stone
Mrs. Knighton.....Marguerite Clayton
Mrs. Andrews.....Florence Oberle
Judge Andrews.....E. H. Calvert
John Andrews.....Sydney Ainsworth

"According to the Code" differs happily in treatment and plot from the average Civil War drama, whose theme is generally a sort of plagiaristic combination of "Shenandoah" and "Held by the Enemy," or a transparent variation of either. The Essanay play is composed of familiar material, but out of that material the author has constructed a plot the originality and strength of which cannot be questioned.

The major part of the action lies in the hero's buried past, and we are therefore confronted with what may best be described as a reminiscent romance told by the "fade out and in" process, furnishing a series of sharply outlined contrasts between the era of the great struggle of North and South and modern times. The experiment is a daring one, but on this occasion meets with unqualified success. And this success, due in part to exquisite photography and faultless settings, shaped into a compact and delightful whole by the directorial genius of Mr. Calvert, is made perfect and absolute by Lewis Stone's impressive characterization of the leading role of Captain Knighton, alias Breckenridge.

The first scene introduces Basil Breckenridge, an old Southern gentleman, poverty-stricken and friendless. He incurs the enmity of Alderman Connors, the city's political boss. Connors attacks him, Breckenridge endeavors to defend himself, the blade of his sword-cane flies out, and he is arrested, charged with assault with intent to kill. The case comes up before Judge Andrews, with John Andrews, protégé of Connors, as prosecutor. The judge's wife is also present at the trial. The aged defendant recognizes the judge as a Union captain whose life he saved during the war, taking him to his home, where Andrews was nursed back to health. He recalls how, when he was believed dead, his wife married Captain Andrews. With the production of a sword, engraved with Knighton's name, as evidence, both the judge and his wife recognize the prisoner. They plead with Connors and the younger Andrews to halt the prosecution, but the boss and prosecutor refuse. When the jury return to deliver their verdict, the prisoner sits with closed eyes, disregarding the court's command to rise. His counsel bends over him, and then, addressing the bench, exclaims: "Your Honor, the defendant has taken his case to a higher court!"

Intrusted to a less capable artist than Mr. Stone, the role of Captain Knighton would probably have been wrecked on the shoals of tearful sentimentality, or coarsened by explosions of melodramatic energy. Mr. Stone's rendition of the part marks the actor who is a past-master of his craft. As the panorama of his past life unrolls itself before his mind's eye during the progress of the trial; when he recognizes Captain Andrews, and knows that his former wife is before him, momentary waves of emotion cloud the old man's proud yet kindly features—but the next instant their serenity is restored, and he sits resigned to his sacrifice. There are no wild gestures of protest, no crude manifestations of indignation to mar this study in silent suffering. It is a subtle, splendidly executed bit of acting, the appeal of which lies in the repression, instead of exhibition of emotion.

The Civil War scenes are fine examples of grouping and good camera work, and better lighting effects have never been produced by the Essanay studios. The cast is a thoroughly competent one, and Marguerite Clayton wins new honors in the role of the heroine, Mrs. Knighton. Mr. Calvert, not content with the credit due him for his clever directing of the piece, adds fresh lustre to his laurels by his excellent performance as Captain—later Judge—Andrews.

If there be a discordant note in the play, it exists in the rather sudden surrender of Mrs. Knighton to Captain Andrews's love advances, so quickly after the supposed death of a husband for whom she apparently cherishes a deep affection. Also, there seems to be no good reason why Miss Clayton should not have played the part of Mrs. Knighton when transposed into Mrs. Andrews. Florence Oberly does the role of Mrs. Andrews full justice, but her make-up fails to convey the faintest resemblance to the features of the lady she is representing in later days. P.

### "THE HALFBREED"

In Five Parts, Produced by the Triangle-Fine Arts and Released July 30, 1916. Featuring Douglas Fairbanks.

Low Dorman.....Douglas Fairbanks
Teresa.....Alma Reuben
Sheriff Dunn.....Sam DeGrasse
Curson.....Tom Wilson
Winslow Wynn.....Frank Brownlee
Nellie.....Jewel Carmen
Jack Brace.....George Beranger

"The Halfbreed," an adaptation of one of the Bret Harte stories, contains much atmosphere and interest. Such a theme would be suitable for anything, but it owes much of its success to Douglas Fairbanks and the Fine Arts studios. There are few if any interiors and a great part of the production has been staged out there among the wonders of the big tree forest.

"Electricity Doug" again strikes us full force as a halfbreed Indian. The many ardent admirers of Douglas Fairbanks will find this characterization interesting and not falling a bit short of any other of the Fairbanks pictures.

Alma Reuben as the dance hall girl Teresa, is pleasantly reminiscent of Lenore Ulrich. She has a pleasing personality and her acting abilities need but a little of the proper sort of encouragement. The remainder of the cast which includes the attractive Jewell Carmen is capable and lends excellent support.

In the days of this tale, men believed that the only good Indian was a dead one. Douglas Fairbanks takes up the cudgel in behalf of his Indian mother and before he is through, we feel that our grandfathers must have been refering to themselves and not the red race when they made such a broad statement. The only thing the world holds against Low is the fact that he is part Indian, truly an unfortunate thing in that country especially if there were white girls to fall in love with.

It is a ministers daughter who plays upon the heart strings of Low. She plays him along risking her reputation and what not, yet at the same moment she applies the same tactics to a young express agent. It is Teresa who also knows the bitterness of persecution and though her past record has not been particularly good, Low loves her. They live together in the hollow of a tree and when fire sweeps over the forest, it is Low who dashes into the circle of fire and rescues Teresa. The plot is interesting and all the characters are well cast making this a most acceptable production. F. S. Jr.

### "THE PAYMENT"

A Five Part Triangle-Ince Production Featuring Bessie Barriscale and to Be Released July 30, 1916. Scenario by C. Gardner Sullivan, and Direction by Raymond B. West.

Phyllis Page.....Bessie Barriscale
Robert Reyburn.....Charles Miller
Edith Reyburn.....Katherine Kirkwood
Dick.....William Desmond
Mr. Page.....Thomas S. Guise
Mrs. Page.....Gertrude Claire

Here is a most interesting and probable story, that raises the question, "Does it pay a woman?" After reviewing "The Payment," we should emphatically reply that it does not. The lights of Broadway have been likened to a siren that draws one closer and closer until finally you strike the reef. But there may be some excuse for the escapades of Phyllis Page who gave herself body and soul, to art and miniature painting. "The Payment" is most interesting, and the production part is excellent, getting in all necessary detail.

Miss Barriscale has been well cast and handles the role of factory girl and recognized artist, creditably. Katherine Kirkwood is an excellent type, lending grace and charm to every scene. Charles Miller, too, is fine, as the cold, calculating married man, who whiles away his time playing with the hearts of unsophisticated, and we suppose, unsuspecting fair damsels of the shops. William Desmond did not impress us so favorably.

Phyllis Page is one of those rare types who born amid the poverty and privations of the factory people is imbued with the determination to amount to something. She believes there is a place that awaits every man and woman who has the energy, the ambition to seek it. It is the ill-luck of Phyllis to fall in with Robert Weyburn, who sends her to Europe where she becomes a recognized artist. Reyburn's brother-in-law falls desperately in love with Phyllis and asks her to marry him. Weyburn tells her that she can not do it, that he will not permit such a step, and Phyllis sends away the man she loves convinced that the price she paid for success is too high.

An interesting drama containing nothing vulgar nor objectionable. The effects are good as is the photography, and Mr. West's good sense of direction is apparent.

F. S. Jr.

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Creighton Hale, of the Frank Powell Productions, Inc., is the only actor now appearing in pictures who has qualified and become a member of the Aero Club of America.

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If past performances are any guide to the future, the Helen Holmes series is in every way a success. Exhibitors not yet showing it can share in this success by making booking arrangements for the entire five productions comprising the series at any one of the 68 Mutual exchanges.

**Next Release**

**THE MANAGER OF THE B & A**

**Released July 31**

**Produced by Signal** **Directed by J. P. McGowan**


### "STRANDED"

Produced in Five Parts By Triangle-Fine Arts and Released July 23, Featuring De Wolf Hopper. Scenario By Anita Loos.

H. Ulysses Watts.....De Wolf Hopper
Stoner, the manager.....Carl Stockdale
The Hotel Proprietor.....Frank Bennett
His Mother.....Loyola O'Connor
The Girl.....Bessie Love

De Wolf Hopper appears in what might be properly described as a peculiar role. He, the "One-Eyed Dick" of "Pinafore" fame and other Gilbert and Sullivan operas, presents the trials and tribulations of an actor of the old school who worships things of Shakespearian origin and frowns upon the nothingness and frivolities of the modern stage. Triangle, in its endeavor to give interesting themes and good delineators, does not fail in this case, for "Stranded" is an interesting play and De Wolf Hopper is a good actor. He falls a little short however in his dramatic abilities, for we are led to believe that we are about to witness a satire instead of a play that contains heart interest.

As a trapeze artist, Bessie Love is interesting but her dramatic moments are few. She handles in an able way the simple little tid-bits alloted her. The remainder of the cast has little to do, though it does that to excellent advantage.

Miss Loos's scenario was written with the most honest of intentions yet we must confess that it is not terribly original and the circumstances that surround the death of H. Ulysses Watts are not of a convincing nature. The production has been excellent, details proper and photography good.

Stranded, Watts and the girl buck the waves of life together. They succeed so well in wading through that sea of life that they establish themselves in the simple hearts and the best hotel in some little interior town. Formally of a vaudeville troupe, they are now respected citizens. The girl marries a young hotel owner and Watts is given an untimely death.

The above is the gist of the story. We have our doubts about the tragic end of Watts, who, shot accidentally, hides his hurt from the wedding group and while waiting for the reappearance of the bride, narrates the last lines of Brutus and then quite unproperly falls dead. The lighting effects are good. F. S. Jr.

### "FATHERS OF MEN"

A Six-Part Original Drama by James Oliver Curwood Featuring Robert Edeson. Produced by the Vitagraph Company Under the Direction of William Humphrey for Release on V. L. S. E. Programme July 10.

John Howland.....Robert Edeson
Robert Howland.....Robert Edeson
Robert Howland.....Robby Connelly
Jeanne Howland.....Naomi Childers
Oscar Blake.....Harry S. Northrup
Jack Blake.....Stanley Dunn
David Blake.....Kalman Matus
Robert Blake.....William Humphrey
Paul Crisp.....Logan Paul
De Bar.....Robert Gaillard
Anna.....Carolyn Birch
Marie.....Betty Howe

"Fathers of Men" provides Robert Edeson with a dual role as father and son in which he is seen to good advantage. The scenes of the story are laid amidst the frozen stretches of the Canadian Northwest, and the camera has obtained a number of wintery views of impressive grandeur. The far-famed mounted police of that section of the country are utilized in the construction of the plot, and the play abounds in thrilling incidents and adventures.

The tale introduces Howland, a member of the mounted police, whose wife, Jeanne, has eloped with a trader named Blake. Jeanne is deserted by Blake, who has a wife and three sons. She wanders away, reaches a plague-stricken cabin, and nurses two young girls suffering from the disease. Twenty-two years later Howland is head of the mounted police, his son, Robert, being also a member of the force. The elder Howland meets Blake, his wife's betrayer, and chance enables the police chief to fasten a murder crime on his enemy. Blake is killed while trying to escape, and Chief Howland meets with death at the hands of one of Blake's three sons. Young Howland starts on the trail of his father's slayer. Howland is overcome in the snow, and aided by the man he is pursuing, they agree to fight a duel, when a girl's voice calling for help halts the proceedings. They go to the rescue of an elderly woman and her two daughters and take them to a nearby cabin, which turns out to be the resort of a gang of bandits. The latter attack them, and while the struggle is in progress the two other sons of Blake arrive and turn the tables on the assailants. At this juncture the elderly woman admits that she is Howland's former wife, and that the two girls are not her daughters, but the children she saved from the plague. Matters are straightened out after this declaration, and the woes of the principals at an end.

Robert Edeson gives a strong performance in the double part of the Howlands, senior and junior; and Naomi Childers is especially fortunate in her emotional rendition of Jeanne—the erring wife. Adequate support is given by a competent cast, and William Humphrey has directed the Northland drama with skill and good taste. At certain stages of the play the incidents are somewhat loosely connected, and it seems as though a better result might have been attained by confining the picture to five instead of six reels. But the production contains plenty of rapid action, and with its powerful, if rather sombre, romantic interest, is sure to please all admirers of melodrama. P.

### THE POOR DRAMATIST

(*Continued from page 20.*)

pointment. He knows the rocky road to a successfully landed play. If he knows nothing of the picture game let him buckle on a new armor—he will need it. For every disappointment he's experienced as a dramatist, he will have ten as a scenario writer. Besides think of what he is bucking against, the prejudice of the erudite people who select the picture material and who claim that the dramatist doesn't know how to write an acceptable photoplay.

"Doesn't it seem absurd that the work of a cultured, cultivated, experienced and successful writer of acting plays should be deemed incapable of creating the stories shown on the screen to-day?

"The staff of scenario writers is frequently made up of youngsters who have never been a hundred miles away from a given point. If it is a fact that there is some especial and peculiar knack in creating photoplays it hasn't been very successfully put into effect. As proof—observe another fact that most of the really great film productions *are* the work of dramatists and novelists and not the piffling little stories written by some one grinding out ideas for so much a week." A. B.

## Vitagraph Blue Ribbon Features

"FATHERS OF MEN"—Six Parts, with Robert Edeson and Naomi Childers.
"THE TARANTULA"—Five Parts, with Edith Storey and Antonio Moreno.
"THE CONFLICT"—Five Parts. with Lucille Lee Stewart.
"THE SHOP GIRL"—Five Parts, with Edith Storey and Antonio Moreno.
"THE SUSPECT"— Six Parts, with Anita Stewart.
"THE LAW DECIDES"—Seven Parts, with Dorothy Kelly, Harry Morey and Donald Hall.

## Selig Red Seal Plays

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Neilan, Mary Charleson and George Fawcett.
"THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.
"INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.
"AT PINEY RIDGE"—Five Parts, with Fritzi Brunette.
"THE CYCLE OF FATE"—Five Parts, with Bessie Eyton, Edith Johnson and Wheeler Oakman.

## *Sauce for the Goose is Sauce for the Gander*

THE public buys its entertainment on the open market plan.

It shops from one theatre to another for *the best*.

It will not *contract* with the exhibitor to patronize his theatre at any particular time, nor to see any certain company's features.

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## Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Seven Parts, with Orrin Johnson.
"THOSE WHO TOIL"—Five Parts, with Nance O'Neil.
"LOVE'S TOLL"—Five Parts, with Rosetta Brice and Richard Buhler.
"THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.
"DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

## Essanay Features

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.
"THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.
"SHERLOCK HOLMES"—Seven Parts, with William Gillette.
Burlesque on "CARMEN"—Four Parts, with Charlie Chaplin.
"THE HAVOC"—Five Parts, with Gladys Hanson.

# V. L. S. E. Inc.

# From Convention to Convention is a pretty good period by which to *check up* the standing of the *established* producers in the moving picture field. Of the "fly-by-nights" it is unnecessary to speak. They are "*gone* with the snows of yesteryear." Among *established* producers the UNIVERSAL *leads* in production volume; in *increase* of production facilities; in *number* and *quality* of *players* and *directors;* in steady, *solid* financial growth; in constant progress toward *better* pictures —in fact, in every element tending toward the *advancement* of the whole industry.

# Not one of the other *established* producer's efforts, aims or *results* can measure up to the *actual accomplishments* of the Universal Film Manufacturing Company. To enumerate all that the Universal has accomplished within its own organization is impossible here. In addition, however, the Universal has been *in the lead in every movement* for the *betterment* of conditions for the Exhibitor. The Universal has been in the forefront on the censorship question. It has fought and won the Exhibitor's battles against unfair machine royalty claims.

# The Universal has simplified the distribution and the selection of program pictures. It has put on its *regular program, expensive novelties,* many of them bought outright from producers who had planned to market them at huge rentals. By producing the Red Feather Features the Universal has made Exhibitors *independent of feature makers* whose slogan is "get the money." These statements are made without fear of successful contradiction. If you are not enjoying the benefits and the advantages of the mighty power of the Superlative Universal Program Service, *you should,* as a good business proposition, get in touch with your nearest Universal Exchange *immediately.* Get full particulars regarding the Universal Program and Features and Policy, and learn what they mean to you as a mattter of *PROFIT.*

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## NEW INCORPORATIONS

ALBANY, N. Y., July 6 (*Special*).—Secretary of State Francis M. Hugo granted charters this week to thirteen recently organized theatrical and motion picture concerns, the new companies have a total capitalization of $420,000. The largest firm is the Nanuet Holding Corporation, of New York city, which has a capital stock of $250,000, and is authorized to engage in the motion picture, realty, and construction business, and has the following directors: Harry Harris, Clifford G. Ludvigh, and Ralph A. Kohn, of New York city. The list also includes the "Jane O'Day from Broadway" Company, which intends to produce and exploit plays, operas, and other stage attractions. The incorporators are Helen White, Meyer Klein, and Alexander Werner, all of New York city. The new companies comprise the following:

The Nanuet Holding Corporation, New York city. To manufacture and deal in motion picture films and engage in the realty and construction business. Capital, $250,000. Directors: Harry Harris, Clifford G. Ludvigh, and Ralph A. Kohn, 31 Nassau Street, New York city.

Jane O'Day from Broadway Company, New York city. To produce and exploit plays, operas, and other stage productions. Capital, $5,000. Directors: Helen White, Meyer Klein, and Alexander Werner, 817 West End Avenue, New York city.

The Viking Programme, Inc., New York city. To conduct a general motion picture business. Capital, $1,000. Directors: W. L. Wicklander, D. L. Russell, and William J. Jones, 340 West Forty-fifth Street, New York city.

Pathephone Distributors Company, of New York city. To construct and operate theaters and other places of amusement. Capital, $50,000. Directors: Luigi Ricca, Etienne I. Ricca, and Hugo F. Ricca, 938 St. Nicholas Avenue, New York city.

The Q Corporation, New York city. To erect and deal in motion picture theaters, also produce films of all kinds. Capital, $500. Directors: Charles A. Birchfield, Oliver Hoffman, and Thomas P. Degraffenried, 110 West Fortieth Street, New York city.

Associated Art Films, Inc., New York city. Motion picture films. Capital, $100,000. Directors: Louis J. Beck, Mort M. Berger, Lucille Lee Stewart, Flatiron Building, New York city.

Cleveland Amusement Company, Brooklyn, N. Y. Theatrical and motion pictures. Capital, $500. Directors: B. M. Wisch, Samuel Rinzler, and Max Schnitzer, 645 Georgia Avenue, Brooklyn, N. Y.

The S. and R. Movies, Inc., New York city. Motion picture business in all its branches. Capital, $3,000. Directors: Albert Sadacca, Henchel E. Levy, and Anna K. Ott, 1745 Madison Avenue, New York city.

Town and Country Films, Inc., New York city. Theatrical and motion pictures. Capital, $500. Directors: Jack S. Eaton, Eltinge F. Werner, and Arthur W. Sutton, 51 East Forty-second Street, New York city.

Pittston Amusement Company, New York city. Motion pictures and theatricals. Capital, $2,000. Directors: George Botsford, M. E. Hauver, and John L. Gorman, 1564 Broadway, New York city.

Thor Amusement Company, New York city. Proprietors and managers of theaters, and to produce and present stage productions of all kinds. Capital, $500. Directors: Murray Fiel, Herbert Terry, and Thor Michelsen, 1493 Broadway, New York city.

Olcott Amusement Company, Olcott, N. Y. To conduct theaters, parks, and amusement resorts. Capital, $2,000. Directors: Frank W. Teal and William F. Kruger, Olcott, N. Y.

Sports Film Corporation, New York city. To manufacture motion picture films, operate theaters, and maintain a booking agency. Capital, $5,000. Directors: John P. McDonnell, Frank Davis, and G. Kuck, 248 Sherman Ave., New York city.

HERRICK.


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# PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES (*Special*).—A comedy company took up its quarters with the Fox organization this week at the studio leased from Thomas E. Dixon by the Fox company. Other additions are in the process of being made at this studio.

**At the Lasky Studio**

Director James Young is producing "Unconquered," his first Blanche Sweet picture, with a notable cast; Marie Doro is working in "The Lash," a Paul West drama; Edward La Saint is making his debut as a Lasky director in the production of "The Honorable Friend," featuring Sessue Hayakawa; "The Victoria Cross," a drama by Paul Potter, will feature Lou-Tellegen; George Melford is directing Fannie Ward and Jack Dean in "Each Pearl a Tear."

Fannie M. Ferris, recently acquired by the Lasky Company to head its engagement office, has already endeared herself to the large number of people with whom she comes in daily contact in this capacity. She puts a sympathy and understanding into her work that cannot fail but be appreciated by those who seek the Lasky studio for engagements.

Anita King distinguished herself last week by addressing the Los Angeles Insurance Men's Association on "The Necessities of Thrift Among Members of the Theatrical Profession." Blanche Sweet by catching her first fish, Thomas Meighan by driving an auto over an embankment and into a gully, and Elizabeth McGaffey by having the scenario department accept a story to which Eve Unsel wrote distinctive continuity.

Eve Unsel, by the way, left for New York and the Lasky scenario department there after but a month in California and the Lasky studio. Her valuable services will become more so in the New York office of the company.

**With the Fine Arts Players**

Wilfred Lucas and Bessie Love were afforded a splendid feature by Mary H. O'Connor in the latter's "Hell-to-Pay Austin," just completed by Paul Powell; DeWolf Hopper, supported by Alice Rae, Cora Bell, Mac Davidson, Jack Brammall, and Pauline Stark, is being directed by Tod Browning in his second Triangle Komedy, "The Mummy"; Chester Withey has been named as director for Sir Herbert Beerbohm Tree, who is en route to the Coast; Edward Dillon continues directing Fay Tincher in the comedies in which Fay introduces a variety of characterizations; Dorothy Gish is being featured in Bernard McConville's story, "Gretchen Blunders In," which has Ralph Lewis, Frank Bennett, and Eugene Pallette as capable support; and W. Christie Cabanne is directing Lillian Gish in a new feature.

Frank E. Wood's first vacation in three years is a three weeks' trip to New York, which journey serves a business purpose as well, as Mr. Wood will represent the studio of the Fine Arts in conference with the Triangle executives in New York. He will also rejoin Mrs. Wood, who, with Mrs. W. E. Wing, motored to the East a month ago.

The sympathy of the photoplay world is extended Director William Christie Cabanne, whose father died last week in the Hollywood home to which he had come recently for his health from St. Louis.

Little George Stone and Francis Carpenter, who were borrowed by William S. Hart for a forthcoming feature release, received respective monogrammed silver cups from Mr. Hart as a token of the latter's appreciation of their work.

**The Ince Studios Report That—**

The spirit of preparedness has taken possession and Business-Manager E. H. Allen has had compiled statistics of the armament at the studio and which could be of service should the occasion arise; the list of guns and ammunition, etc., is an imposing one; for the first time since its establishment, the Culver City studios are deserted, all companies making exteriors at Inceville; Director Charles Giblyn will go to New York upon completion of the picture, "Somewhere in France," featuring Louise Glaum; it will be his first Eastern trip in eight years; the Varied Arts building is completed at Culver City and houses the photographic and art departments under the management of Irvin Willat; after a day's illness resulting from eating "prop" bacon and eggs, Frank Keenan was able to continue in the feature picture in which Enid Markey appears opposite him; Clara Williams is to be starred in a feature written for her by C. Gardner Sullivan; Bessie Barriscale, playing the role of an Irish colleen, wears a skirt made out of newspapers, copies of the *Irish World* being used; William S. Hart credits Monte M. Katterjohn with providing him with one of his biggest roles—that of a free-lance soldier now being played by Hart.

Raymond B. West has returned from his vacation trip to the Hawaiian Islands, and thereby has gladdened the hearts of the many friends he has in the Los Angeles film colony.

Charles Ray is to star in a feature which offers Ray the first part in months that is not of the "weakling" variety. Mr. Ray is fortunate in having Mr. West as director, and work on this picture has already been begun. Mr. Ray has just finished a feature-picture opposite Bessie Barriscale.

**Out at Universal City**

Ruth Stonehouse, playing the part of a twelve-year-old girl, was apprehended by a school-board representative and asked why she wasn't at school; the disconcerting information was imparted by a Universal official that the company did not think it necessary that their leading women continue their education in that wise; Myrtle Gonzales and Fred Church, supported by Val Paul, George Hernandez and others, have returned from Bear Lake and the completion of the feature, "The Girl of Los Lake," under Lynn Reynolds's direction; Director Roy Clements finished a Western comedy entitled "He Became a Regular Fellow," with Pat Rooney; Cleo Madison, with C. Cummings playing opposite, is being directed by Rex Ingram in "The Chalice of Sorrow," a feature picture; Director George Cochrane has taken a company to Huntington Lake for two weeks' work; Mary MacLaren, Lois Weber, Phillips Smalley, Jack Mulhall, Grace Carlyle and others will comprise the cast of James Oppenheim's "Idle Wives," to be directed by the Smalleys; Beverly Griffith, Edward Uhlman, and Robert Walters are providing the Universal Animated Weekly, with pictorial data on the Mexican situation.

Director Allen Curtis and company claim to have made the comedy, "Sailing Over the Sea" en route to and return from San Diego by water, Gale Henry and others of the cast being seasick the while; William Garwood, with Lois Wilson opposite, has completed his first Coast picture, "The Worm," a comedy; Director Lule Warrenton is making rapid progress with her juvenile company and has completed several pictures; Eddie Lyons and Lee Moran are at work on a comedy by Ben Cohn and entitled "He Maid Me"; Priscilla Dean and Marcia Moore play opposite them.

Douglas Gerard gave a reception to Mlle. Anna Pavlowa at his Los Angeles apartments, and among the guests were Rupert Julian, Sarah Truax, Elsie Jane Wilson, Grace Kingsley, M. Dondre, and Anita Loos; Edith Roberts is being featured in a comedy-drama directed by Frank Ormston; Director Henry McRae is producing a five-reel war drama, "Behind the Lines"; it features Edith Johnson and Harry Carey; Dorothy Davenport and Emory Johnson are being featured in a five-reel society drama, "Black Friday," directed by Lloyd B. Carleton; Ben Wilson director and lead, has finished his first Coast three-reeler, "What Doth It Profit a Man?" Neva Gerber played opposite Mr. Wilson; Joseph DeGrasse is directing Dorothy Phillips and Lon Chaney in a society feature; Carter De Haven plays the part of a screen girl in the eighth episode of the "Timothy Dobbs" serial directed by Wallace Beery.

Robert Leonard has begun work on the eight-reel feature, "The Eagle's Wings," in which Vola Smith, Herbert Rawlinson, and Grace Carlyle have the leading roles.

The "Liberty" serial, featuring Marie Walcamp and the following strong support, Roy Stewart, Jack Holt, Maud Emory, G. Raymond Nye, Neal Hart, Bertram Grassby, and L. M. Wells, all the Universal's well-known cowboys, and is being directed by Jacques Jaccard.

Among the late Eastern arrivals are Jane Gail, Matt Moore, Irene Hunt, Edith Roberts, Gertrude Cameron, Lillian Concord, Howard Crampton, Florence Roberts, Hobart Henley, and Director LeBrandt.

**The Vitagraph Reports That—**

Director Rollin S. Sturgeon, the "Through the Wall" feature completed, chartered a boat, and with William Duncan, Philo Goodfriend, and Edgar Kellar enjoyed an over-the-Fourth fishing party at Catalina; Corinne Griffith and Webster Campbell announced their marriage after having kept it a secret for a number of weeks; a fire at the studio which did $900 worth of damage; Mary Anderson is playing a typical Mary-role opposite Mr. Campbell; and Edgar Kellar is preparing for the production of a new art comedy picture.

**GENERAL STUDIO NOTES**

**At the Keystone Studio**

At the Keystone studio Fred Buck, a San Francisco newspaper man, has a cinch; W. W. Hart's place as head of the publicity department; Mack Sennett and Hampton Del Ruth are considering strong comedy-dramas for Mabel Normand.

Sammy "Tom Thumb" Brooks, of Rolin comedies, had visions of being a soldier brave in the event of activities with Mexico, but the recruiting officer dismissed him with the reason, "Too small."

Harry Pollard, also a Rolinite, figured in two exciting incidents last week; he was bit by a dog in a studio scene, and he routed two burglars in one of realism and early morning hours.

President and Director-General Hal Roach, of the Rolin company, carried mail on horseback in Alaska three years ago; he now is one of the owners of the Rolin company.

Ethel Teare is again playing the Kalem Company's "Ham Comedies." Miss Teare, Lloyd Hamilton, and Bud Duncan were the original members of this company. Lately Miss Teare has been featured alone in light comedies, but at popular request she has been returned to the "Ham and Bud" company.

## GREAT DIRECTORS AND THIER PRODUCTIONS

(*Continued from page 26*)

weeks. This held the record for an American-made feature photoplay, until it was shattered by Griffith's "Birth of a Nation."

About one and a half years ago Brenon allied himself with William Fox, the first production under that manufacturer's management being "The Kreutzer Sonata." Amongst his recent successes may be included the "Clemenceau Case," "The Two Orphans," and "The Soul of Broadway." The latter was the first picture in which Valeska Suratt appeared on the screen. His most recent production is "A Daughter of the Gods" with Annette Kellermann appearing as the star. In this production Brenon is said to have branched out along entirely new lines, taking his inspiration more from the painter, the artist and the sculptor than from the dramatist. This production is announced for release at a Broadway theater in the early Fall.

This producer has risen to the top of the ladder rapidly; he being actually engaged in the production of motion pictures for less than four years. He recently startled the motion picture world with the announcement that he had secured for his next Broadway production the international operatic star, Mary Garden. He has not yet announced the subject in which she will star nor under whose management she will appear. A combination of Miss Garden and Mr. Brenon, to say the least, promises interesting results.

**Dixon and "The Fall of a Nation"**

Thomas Dixon, author of "The Fall of a Nation," was born in Shelby, a little town forty miles west of Charlotte, N. C., half a century ago. His father was a Baptist minister, and his mother a woman of unusual literary attainments. He was graduated from Wake Forest College, then studied law and started practicing in South Carolina amid the scenes famous in Revolutionary lore and subsequently in Reconstruction days which he immortalized in some of his works. Before he was of age, his constituents elected him to the South Carolina legislature. He sat in that body in 1885 and 1886, but resigned to enter the Baptist ministry.

Mr. Dixon's career as a clergyman gave him a national reputation as a pulpit orator and as a fearless opponent of political corruption. He was called from a pastorate at Raleigh, N. C., to a big city church in Boston and thence to the People's Baptist Church, New York. The campaign for civic reform was in progress. He threw himself into it with intense ardor. He was threatened with civil and criminal prosecution, but made good his charges, silenced his enemies, and an overwhelming victory was won for civic righteousness.

The orator, now leaving pastoral work, devoted himself to the Lyceum platform and to writing. His first novel, "The Leopard's Spots," was put forth in 1902. It created a sensation. The Southern side of Reconstruction had never before been told in story form. This book and its sequel, "The Clansman," enjoyed a huge circulation. The latter was dramatized, and repeated its wonderful success on the stage. So enduring were its dramatic merits that ten years later, in 1915, the film play made by D. W. Griffith from Mr. Dixon's scenario of the story and called "The Birth of a Nation" reaped an equally unprecedented success in the cinema field.

He was inspired to writing and producing "The Fall of a Nation" by the thought of a nation re-born which was emphasized in "The Birth of a Nation." In producing the latter film Mr. Dixon has contributed a decidedly novel phase of the cinematographic art. He enlisted Victor Herbert to write the music. This prince of American composers provided a truly operatic score. As interpreted at the Liberty Theater by an orchestra of fifty pieces, the Herbert music revealed the new and fascinating possibilities of the marriage of the opera and the film.

The Dixon producing activities are under the aegis of the National Drama Corporation. With large studios in Los Angeles ready for further creative work and with the present big task of distributing "The Fall of a Nation" to the millions of motion picture spectators throughout the country, the Dixon corporation is one of the most vigorous and busy younger organizations in the field of film.

**The Smalleys and "The Dumb Girl of Portici."**

What doubtless would have been a brilliant career at the bar was interrupted when the legitimate stage and motion pictures took possession of the abilities of Phillips Smalley, who, in conjunction with Lois Weber, in private life, Mrs. Smalley, has produced many of the notable successes upon the screen and who, before he took his position in the motion picture world, occupied a high position upon the stage.

The artistic work of Smalley and his conception of photoplays doubtless arises from his early environments. As a boy, he was usually present at the salons of his mother in London where such eminent people as William E. Gladstone, Disraeli, Alma Tadema, Robert Browning, Charles Kingsley, Oscar Wilde, Justin McCarthy and Thomas Huxley gathered nearly every Thursday afternoon. His father, George W. Smalley, was probably the most noted war correspondent and editorial writer of the age. He was educated at Balliol College, Oxford, England, and was graduated in law from Harvard University.

Smalley opened an office of his own in Pine street, New York, practicing almost entirely for persons engaged in the theatrical profession and to-day he confesses that it did not prove profitable. This led him in the direction of the stage and he interviewed Harrison Grey Fiske, who said he had a part open as a footman with Minnie Maddern Fiske and before the engagement was finished Smalley played various parts in this production from footman to Moor.

Later, he joined Vance & Sullivan's production, a melodrama, entitled, "Why Girls Leave Home," and while with this company he met Lois Weber. They were married about twelve years ago. Later Smalley went into pictures and has since produced such notable successes as "Hypocrites," "Sunshine Molly," "Traitors," "Jewel," "Scandal," and "The Dumb Girl of Portici," starring Mlle. Anna Pavlowa, which is considered one of the most notable productions ever filmed.

Smalley organized the Reliance Company with such notable players as the late Arthur Johnson, Gertrude Robinson, Marion Leonard, James Kirkwood, Lucille Younge, Henry Walthall and Eddie and Jack Dillon; then went to the Rex Company and directed the productions, which company was later disposed of to Universal.

Aside from some six months since he entered the pictures, Smalley has devoted his entire time to productions for Universal. All of the productions filmed by the Smalleys were written by Lois Weber, who cooperated with her husband in the productions; in fact, they will make no contract which in any way separates them during the period of its existence


# IN REVIEW

REPUTATION has been built slowly and steadily for Frohman Amusement Corporation photo-productions. It has grown from just one cause—the dramatic interest and clean artistic merit of the photo-plays themselves.

Each new picture has upheld and added to the level of success, which public favor and press criticism has set so high.

## ACHIEVEMENTS

| | |
|---|---|
| "THE FAIRY AND THE WAIF" | Mary Miles Minter |
| "THE BUILDER OF BRIDGES" | C. Aubrey Smith |
| "JUST OUT OF COLLEGE" | Eugene O'Brien |
| "JOHN GLAYDE'S HONOUR" | C. Aubrey Smith |
| "BODY AND SOUL" | Florence Rockwell |
| "THE WOMAN IN 47" | Alice Brady |
| "THEN I'LL COME BACK TO YOU" | Alice Brady and Jack Sherrill |
| "WHAT HAPPENED AT 22" | Frances Nelson and Arthur Ashley |
| "JAFFERY" | C. Aubrey Smith and Eleanor Woodruff |

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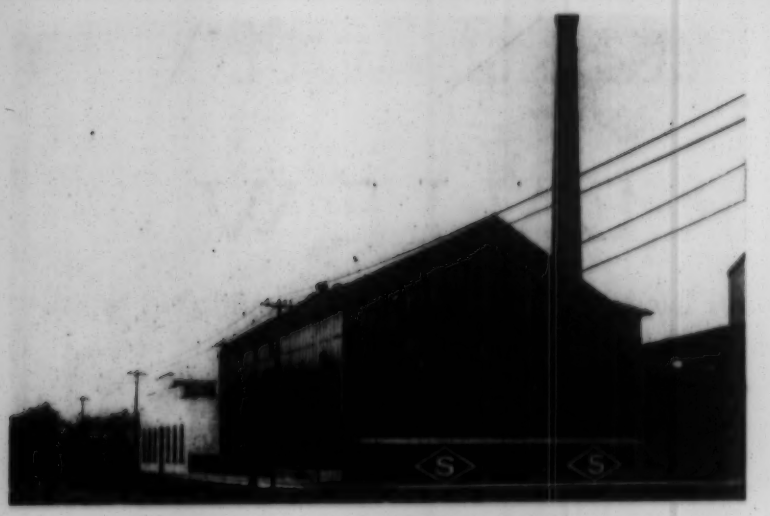


THE SELIG STUDIO ON WESTERN AVENUE.

## THE CHICAGO STUDIOS

### The Four Big Plants Will Keep Open House During Convention

All of the four large studios at Chicago are making enormous preparations to handle the vast number of exhibitors planning to visit the Sixth Annual Convention and Exposition of the Motion Picture Exhibitors' League of America at the Coliseum July 10th to 18th, and it is needless to say that they are planning to keep open house during that time. Exhibitors, who are not familiar with all of the details necessary to the making of a modern picture will be given ample opportunity to go behind the scenes and see just how the wheels go round. They will also be given equal opportunity to learn the mysteries of the developing and printing rooms, the toning, tinting and drying, the assembling and cutting, in fact every intricate detail that goes into the making of a modern picture.

Chicago has long been considered one of the most important of the picture producing cities of the United States. Since the early days of the industry three of the largest of the producing companies have made it their headquarters. These are the Selig Polyscope Company, the Essanay and the American. Recently another large company has settled in Chicago and built large and extensive studios and laboratories. This is the Rothacker Film Manufacturing Company.

**Selig Studio Large and Modern**

The Selig Company operates one of its three large studios in Chicago and this plant is one of the largest and most modern institutions of its kind in the world. The studio and laboratory buildings occupy an entire city block on Western Avenue. The buildings contain in reality two large studios and in addition there is a large and modern three-story building housing the laboratories and technical departments which was recently erected at a cost of $200,000. The cutting, trimming and assembling departments are also to be found in this building. All of the developing and printing for all of the Selig productions is now done at the Chicago plant, including the output of their studios at Los Angeles.

In addition to the large studio and technical plant the Selig company also maintains a large suite of offices in the Garland Block, at 58 East Washington Street. These offices contain the private offices of William N. Selig, president of the company, the offices of the general manager, offices of the Selig-Tribune, the publicity, auditing, cashier's, clerical and other departments. The private projection rooms of the company are also located at this place.

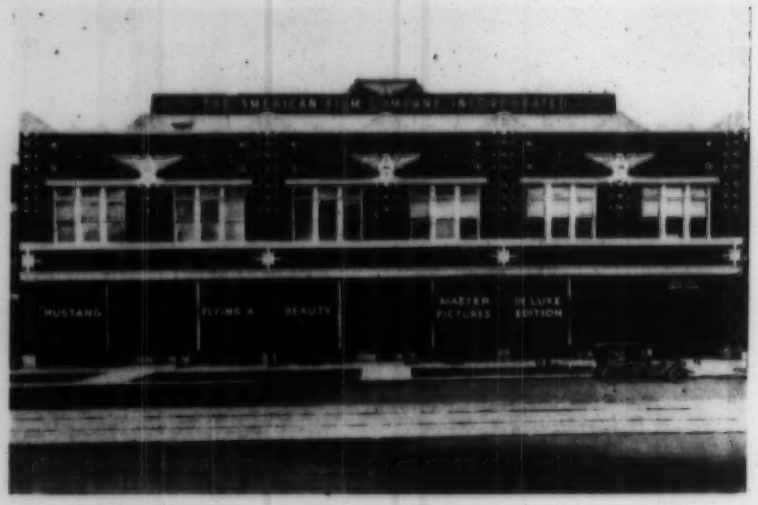
**Essanay's New Studio**

Since the new studios of the Essanay Company have been completed production has been so greatly facilitated that the company has completed plays clear through the month of September. The company now has three studios in operation at 1333 Argyle Street on the North Side of the City and can take care of both features and short subjects with ease.

The new studio is said to be the largest indoor, artificially lighted, studio in the world, and is three hundred and fifty feet long by one hundred and seventy-five feet wide. It forms a west wing to the old studio buildings and runs from Argyle Street one block south. On the east side of the old building there is an extension for factory purposes, while in the center there is a large portico so that the building as it now stands forms a perfect E.

*You must read the August 5th issue of the Dramatic Mirror, with Mabel Condon's splendid presentation of Universal City, the fourth of the Mirror's Studio Series. Order from your newsdealer or direct, but read this issue.*

THE CHICAGO HOME OF ESSANAY AT 1333 ARGYLE STREET




THE AMERICAN CHICAGO STUDIO AT 6235 BROADWAY.

The main offices have been moved to the new studio building. There is a large reception room on the first floor, where those who come on business are directed to the various departments. To the right of the entrance is a large carpenter shop and back of this is the studio proper, stretching back to the rear of the building. At one side is a large new property room.

The front of the building, on the second floor, is devoted to the main offices, including that of George K. Spoor, president of Essanay and the other officials. Here also are the advertising, scenario and auditing departments, and the offices of the directors and assistants. The entire wing of the old building formerly occupied by these three offices has been given over to the women's department. Visitors to this studio during convention week will find one of the most completely equipped plants in the whole motion picture industry.

**Rothacker Plant Complete**

The New Rothacker establishment occupies nearly an entire city block on Diversey Parkway, a short distance west of Lake Michigan and Lincoln Park. The location is on the edge of the finest residential district of Chicago and is therefore free of smoke and dust. The building houses the largest film laboratory in the world having a capacity of two million feet per week using only a day shift. There is also a large light studio in the building which is operated in conjunction with the laboratory. The equipment is the latest that has been put on the market irrespective of cost, and before its selection and installation was submitted to every conceivable test, so that when finally installed it has proved to be the most efficient apparatus obtainable. Experts who have visited this plant agree that it is the nearest possible approach to cinematographic perfection that has yet been reached.

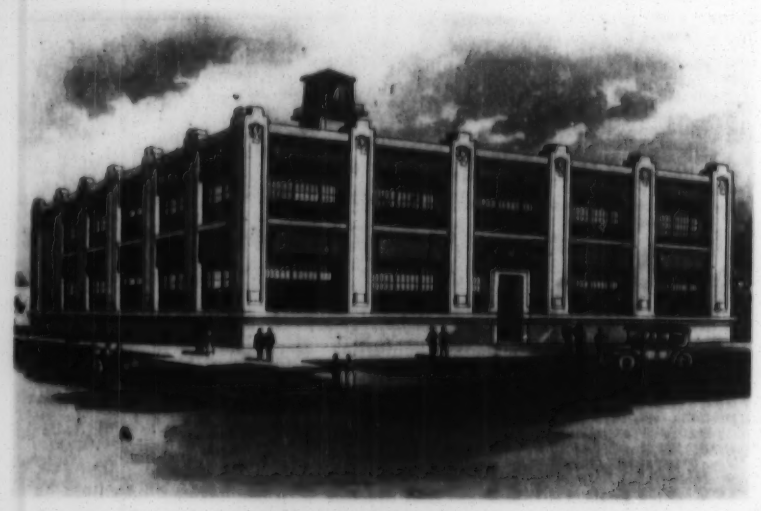
Absolutely no wood has been used in the construction of the building, which is of reinforced concrete. All the furniture is of steel with a mahogany finish and all the fittings are made of steel and plate glass. Every room is equipped with automatic sprinklers and a large number of fire extinguishers. On the roof is an 18,000 gallon tank for the purpose of supplying water to the automatic sprinklers. The plant is also equipped with one of the largest vaults for storing film in the world, which is of reinforced concrete with adequate air cushions, sprinklers, and unit compartments, and reaches from the basement to the roof. All of the air admitted to the building is first cleansed and automatically cooled with an especial device governing the humidity. The foul air is exhausted from the building through a system of underground ducts.

The entrance to the plant leads directly to the telephone exchange and information bureau on the second floor. On this floor are the general offices, the service bureau, the auditing bureau and the quarters devoted to the artists and animated cartoon work. On the floor above are the perforating, developing, printing, washing, tinting, toning and drying departments. All of the water used in the building and in all the laboratory processes is electrically filtered. Every care has been taken to make this plant as complete in every way, shape and manner as is possible, and visitors during the convention will see one of the most modern and efficient laboratories in the whole United States.

**American's Chicago Home**

The American Film Manufacturing Company's new plant at 6227-6235 Broadway, Chicago, is a model establishment with studio, executive offices and laboratories all under one roof. The building is more than two hundred feet in width and extends back for a like distance. The front of the building is given over to the executive offices. Here President Hutchinson and the other officers have their headquarters. There is also a large clerical force situated in this section. All of the latest modern electrical appliances have been installed to expedite the handling of current business. On both the first and second floors in the rear are the spacious laboratories. Here are large developing and printing tanks covering most of the floor space. On the second floor are the dark rooms and drying rooms, with the large spindles on which are wound thousands of feet of film. Everything is fireproof and of the latest construction. At the rear of the property is the large glass-covered studio fully equipped with all modern lighting and property appliances. This is also of fireproof construction.

The buildings are ideally situated and their appearance is most prepossessing, the front being almost entirely of plate glass.



THE NEW ROTHACKER PLANT ON DIVERSEY PARKWAY.

## IMPORTANCE OF THE ART DIRECTOR

Gabriel Pollock, technical and art director of the Selig Polyscope Company, believes that motion pictures have exerted a great influence upon the professions of architecture, interior decoration, furnishing, etc.

"Not enough credit has been given to those who plan the sets for motion pictures," asserts Pollock. "In a certain picture we used a telephone which was cleverly hidden by statuary. After the picture was released 'phone companies received requests for similar contrivances and a new idea in the telephone line resulted.

"I receive many letters from wealthy persons who plan to build houses asking me for suggestions. The reason for these inquiries is that the prospective builders have viewed and been attracted by some stage set which we have devised for the Selig Company.

"Students of architecture pay particular attention to motion pictures. One architect admitted to me that his firm obtained many ideas from the new arrangements continually devised for interior stage settings in the pictures.

"Motion pictures have probably done as much to revive interest in furniture of various historic periods as anything that could be thought of. The larger motion picture companies necessarily own furniture of various periods and worth small fortunes. When a historic play is filmed the furniture of the interior settings must be correct. Motion picture fans see this furniture, like it, and do not rest easily until they have furniture of like design for some especial apartment."

Gabriel Pollock is a graduate of several schools of art and has devoted years of study to scenic art. He is now engaged in planning spectacular effects for the Selig production, "The Garden of Allah." His artistic conceptions and knowledge will be readily seen in "The Crisis."

BILLY QUIRK has been engaged by the Metro-Rolma Company to direct the single-reel comedies in which Max Figman and Lolita Robertson are being starred.

RICHARD BENNETT'S first Mutual picture, "The Sable Blessing," is in process of completion at the American studios. The plot hinges upon the psychological effect of clothes upon the character of a man.

SESSUE HAYAKAWA,
Celebrated Japanese Actor, to Be Seen in Another Lasky Production Soon.

## FEATURE FILMS

### "THE CAPTIVE GOD"

A Five-Part Original Drama by Monte M. Katterjohn. Featuring William S. Hart. Produced by Triangle-Ince Under the Direction of Charles Swickard.

| | |
|---|---|
| Chiapa | William S. Hart |
| Lolomi | Enid Markey |
| Mexitli | F. D. Tabler |
| Tyxoiote | Dorothy Dalton |
| Montezuma | Robert McKim |
| Maya | Dorcas Matthews |
| Cacama | Herbert Farjean |
| Tayos | Robert Kortman |

The glory and civilization of Montezuma and the Aztecs, in all its splendor and savagery, is shown with remarkable effectiveness in "The Captive God," one of the finest historical romances ever turned out by the Ince studios. The story itself is based entirely on the religious belief of the Aztecs, who, according to custom, selected a man from among them to die as an offering to their god. This youth was permitted to live in idleness for one year with four virgins as his wives, and at the end of that time was to die by having his heart torn from him while he was yet alive. This is the basic theme of the plot, and there is a slight romance woven about it. However, it is not the story but the staging and marvelous accuracy in settings that ranks this far above the average photoplay. It is a production in which the financial side was entirely subordinated to accuracy. It is also apparent that considerable research work was done to guarantee historical and architectural details. Whole villages and even a city with its royal palace was constructed to give the proper atmosphere. The capital city of the Aztecs realistically brings before us that which we have only heretofore been able to read about in history. The architecture is a replica of the original as far as it was possible to ascertain. The carvings and block construction are remarkable examples of accurate detailing. A whole pueblo village was also built to house another tribe of Indians. Several battles are fought in the neighborhood of the city and the village and for realism they have seldom been excelled. If a number of the warriors were not severely injured by the falls from the cliffs and the upper stories of the pueblo it was not the fault of the director, who did everything possibe to obtain remarkably effective results. The photographer is also deserving of commendation for his excellent placing of the camera to secure proper perspectives. He secured a number of fine night scenes which were enhanced by tinting.

William S. Hart has a role that fits him to perfection in the part of Chiapa, the warrior with the strain of Christian blood, which, on several occasions manifests itself. His stolid countenance and repression add greatly to the effectiveness of the part. At times the magnitude of the scenes greatly overshadow him, but in the end he comes into his own with some excellent acting. Dorothy Dalton is also deserving of especial commendation for her performance in a vampire role. The others in the supporting cast all give creditable performances.

The story is that of a Spanish boy, who is cast ashore and adopted by the Indians. Later he becomes their chief and in battle is captured by the Aztecs. The daughter of Montezuma falls in love with him but is unable to save him from being chosen as the sacrifice to the gods. She does, however, arrange for a message to be taken to his own people. As he is about to be sacrificed and while the Aztecs are celebrating the occasion his people attack and rescue him. He looks upon his rescue and that of his beloved as the kindness of the Almighty whom he had been taught to believe in as a child.

The rocky, mountainous character of the country used in the exteriors forms an unusually picturesque locale. Only one fault can be found with the entire production and that is of minor importance, the characters have been permitted to speak in English instead of an Indian dialect and often their words are recognizable from the movements of their lips. S.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"THE TWIN TRIANGLE"
"A MATRIMONIAL MARTYR"
"WILL O' THE WISP"
"THE BRAND OF MAN"
and 250 others

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"NEAL OF THE NAVY"—Serial
"THE RED CIRCLE"—Series
"THE GRIP OF EVIL"—Series
"COMRADE JOHN"
"ADVENTURES OF A MADCAP"
"THE SHRINE OF HAPPINESS"
"ROSE AMONG THE BRIARS"
"LITTLE MARY SUNSHINE"

E. D. HORKHEIMER
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### "SELIG ATHLETIC FILMS"

A Series of Single-Reel Pictures Presenting Leading Exponents in All Lines of Legitimate Athletic Sports. Produced by Selig Company for Weekly Showing on V. L. S. E. Programme. Second Series. Released July 3.

The second athletic film offering of the Selig Company is in every way equal to the first, which was received enthusiastically by motion picture patrons all over the country. Particular attention is paid to the correct staging of these athletic events, which are shown with settings accurate enough to satisfy the most captious critic of incidents transpiring in the world of sport. The photography is well up to the usual high standard of the company's studios, and there is no doubt that the pictures will win great popularity.

Among the athletes figuring in the second series is Jimmy Clabby, the star American middleweight boxer. Clabby indulges in numerous gymnasium training stunts and finishes up by boxing three rounds with his sparring partner, giving a very pretty display of modern glove science. Molla Bjurstedt, the noted tennis player, engages in a match with Mrs. May Sutton Bundy, in which both experts are seen at their best. Demetral, the Greek wrestling champion, and Berne, the Russian grappler, appear in a mat contest, in which the Greek wins the decision, gaining two falls. Joe Concannon and Charles (Cowboy) Weston take part in a pocket billiard match, at the conclusion of which each gives an exhibition of fancy and combination shots. P.

J. WARREN KERRIGAN is preparing for his next Universal feature, "A Social Buccaneer." He will be supported by Lois Wilson.


# ROBERT T. THORNBY

*Producer---World-Paragon Pictures*

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon
In Preparation—"THE ALMIGHTY DOLLAR," with Francis Nelson and E. K. Lincoln

*Formerly Producer of Keystone and Vitagraph Successes*

# NILES WELCH

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# Crimmins and Gore

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J. E. FLYNN, assistant manager of the Chicago General Film Exchange, and Miss Marie J. Fitzgerald, of Chicago, were recently married at the Essanay studios.

DE WOLF HOPPER'S next Triangle feature will be "The Mummy."

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# "THE CONFLICT"

A big, smashing drama in three reels containing enough plot and action for twice that number of reels. Fritzi Brunette, Jack Pickford, Vivian Reed, Frank Clark and a strong supporting company enact a drama of true heart interest. Released through General Film service, Monday, July 24.

## *THE SELIG-TRIBUNE*

The World's Greatest News Film, which is packing movie theatres with those who desire the latest in news pictorials from Mexico and elsewhere. Released every Monday and Thursday in General Film service.

## "LOCAL COLOR"

Another of the Selig series of Western comedies featuring dashing Tom Mix, the cowboy star. Released in General Film service, Saturday, July 29.

## "THE PRINCE CHAP"

A Selig Red Seal Play, released through V. L. S. E. on Monday, July 24. Featuring a notable cast including Marshall Neilan, Bessie Eyton, Mary Charleson and George Fawcett.

**Selig Polyscope Co.**
58 EAST WASHINGTON ST., CHICAGO


# FEATURES ON THE MARKET

### PARAMOUNT PROGRAMME.

| DATE | PRODUCER | PLAY | STAR |
|---|---|---|---|
| July 3 | Lasky | The Dupe | Blanche Sweet |
| July 6 | Famous | The Smugglers | Donald Brian |
| July 10 | Lasky | The Selfish Woman | Wallace Reid and Cleo Ridgely |
| July 13 | Pallas | Davy Crockett | As done by Frank Mayo and Dustin Farnum |
| July 17 | Lasky | The Dream Girl | Mae Murray |
| July 20 | Famous | Under Cover | Hazel Dawn and Owen Moore |
| July 24 | Morosco | An International Marriage | Rita Jolivet |
| July 27 | Famous | Little Lady Eileen | Marguerite Clark |
| July 31 | Famous | Hulda of Holland | Mary Pickford |
| Aug. 3 | Lasky | Common Ground | Marie Doro |
| Aug. 7 | Famous | A Woman in the Case | Pauline Frederick |
| Aug. 10 | Lasky | The House of the Golden Windows | Wallace Reid and Cleo Ridgely |

### V-L-S-E, INC.

| | | | |
|---|---|---|---|
| July 3 | Lubin | The Light at Dusk | Orrin Johnson |
| July 3 | Vitagraph | The Conflict | Lucille Lee Stewart |
| July 10 | Essanay | According to the Code | Lewis S. Stone, Marguerite Clayton, E. H. Calvert, and Sydney Ainsworth |
| July 10 | Vitagraph | Fathers of Men | Robert Edeson and Naomi Childers |
| July 17 | Vitagraph | Tarantula | Edith Storey and Antonio Moreno |
| July 24 | Selig | The Prince Chap | Bessie Eyton, Mary Charleson, George Fawcett, and Marshall Neilan |
| July 24 | Vitagraph | The Daring of Diana | Anita Stewart |
| July 31 | Vitagraph | Hester of the Mountain | Lillian Walker and Evart Overton |
| July 31 | Lubin | The Light at Dusk | Orrin Johnson |

### EQUITABLE RELEASES.

| | | | |
|---|---|---|---|
| July 3 | World | The Crucial Test | Kitty Gordon |
| July 10 | World | The Story of Susan | Clara Kimball Young |
| July 17 | World | Friday the 13th | Robert Warwick |
| July 24 | World | The Weakness of Man | Holbrook Blinn |
| July 31 | World | The Velvet Paw | House Peters and Gail Kane |
| Aug. 7 | World | Mary Quite Contrary | Mollie King |
| Aug. 14 | | A Woman's Way | Ethel Clayton and Carlyle Blackwell |

### PATHE "GOLD ROOSTER" FEATURES.

| | | |
|---|---|---|
| Jose | The Beloved Vagabond. (Colored) | Edwin Arden, Katheryn Brown Decker |
| Jose | The Light That Failed | Robert Edeson and Jose Collins |
| Fitzmaurice | New York | Florence Reed and Fania Marinoff |
| Savage | Madame X | Dorothy Donnelly |
| Whartons | Hazel Kirke | Pearl White |
| MacKenzie | The Precious Packet | Ralph Kellard and Lois Meredith |
| Balboa | The Shrine of Happiness | Jackie Saunders |
| Fitzmaurice | Biz Jim Garrity | Robert Edeson and Eleanor Woodruff |
| Arrow | The Woman's Law | Florence Reed and Duncan McRae |
| Balboa | Little Mary Sunshine | Baby Helen and Marie Osborne |
| Daly | The King's Game | Pearl White, George Probert and Sheldon Lewis |
| | The Girl With the Green Eyes | Katherine Kaelred and Julian L'Estrange |
| Savage | Excuse Me | George F. Marcon, Geraldine O'Brien, a Vivian Blackburn |
| | The Lone Trail | Fred Paul and Agnes Glynne |
| Balboa | A Matrimonial Martyr | Ruth Roland |

### TRIANGLE FILM CORPORATION.

July 2 (Fine Arts) Casey at the Bat. De Wolf Hopper.
July 2 (Ince) The Phantom. Frank Keenan.
July 9 (Fine Arts) Flirting With Fate. Douglas Fairbanks.
July 9 (Ince) The Deserter. Charles Ray.
July 16 (Fine Arts) The Little School Ma'am. Dorothy Gish.
July 16 (Ince) The Eye of the Night. W. H. Thompson.
July 23 (Fine Arts) Stranded. De Wolf Hopper.
July 23 (Ince) The Captive God. W. S. Hart.
July 30 (Fine Arts) The Half Breed. Douglas Fairbanks.
July 30 (Ince) The Payment. Bessie Barriscale.

### METRO PICTURES CORPORATION.

June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

### BLUEBIRD PHOTOPLAYS, INC., RELEASES.

July 3 Broken Fetters. Violet Mersereau.
July 10 The Love Girl. Ella Hall.
July 17 The Grasp of Greed. Louise Lovely.
July 24 The Silent Battle. J. Warren Kerrigan.
July 31 The Secret of the Swamp. Myrtle Gonzales.

## GENERAL FILM RELEASES

**Monday, July 17.**

(Bio. Reissue) The Informer. Dr.
(Lubin) Otto's Vacation. Com.
(Selig) The Private Banker. 3 R. Dr.
(Selig) The Selig-Tribune, No. 57, 1916. Top.
(Vita.) The Musical Bather. Com.
(Vita.) The Head Waters of the Delaware. Sc.

**Tuesday, July 18.**

(Bio. Reissue) By Man's Law. 2 R. Dr.
(Ess.) The Other Man. 2 R. Dr.
(Kalem) Ham Comedy.

**Wednesday, July 19.**

(Ess.) Vernon Howe Bailey's Sketch Book of New Orleans. Cartoon-Com.
A Scenic subject on the same reel.
(Kalem) A Watery Wooing. Com.
(Vim Feature Comedy) The Connecting Bath. Com.

**Thursday, July 20.**

(Lubin) The Rough Neck. 3 R. Dr.
(Selig) The Selig-Tribune, No. 58, 1916. Top.
(Vim) Aunt Bill. Com.

**Friday, July 21.**

(Kalem) A Double Elopement. Com.
(Knickerbocker Star Feature) Sibyl's Scenario. 3 R. Dr.
(Vim) Help! Help! Com.
(Vita.) The Fur Coat. Com.

**Saturday, July 22.**

(Ess.) The Grouch. 3 R. Com.-Dr.
(Kalem) In Death's Pathway. "Hazards of Helen" Railroad Series. Dr.
(Lubin) Americans After All. Com.
(Selig) Shooting Up the Movies. Western-Com.

## UNIVERSAL FILM RELEASES

**Sunday, July 16.**

(Laemmle) Baseball Billie No. 2. "Flirting With Marriage." Com.
(Imp) Two Seats at the Opera. Com.
(Rex) The Crimson Yoke. 2 R. Dr.

**Monday, July 17.**

(Nestor) Kill the Umpire. Com.
(Red Feather Photo) The Seekers. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring, No. 12. "On the High Seas." 2 R. Dr.

**Tuesday, July 18.**

(Gold Seal) The Crystals Warning. 3 R. Dr.
(Victor) The Gentle Art of Burglary. Com.

**Wednesday, July 19.**

(Animated Weekly) No. 29. Top.
(Laemmle) The Garden of Shadows. 2 R. Dr.
(L-Ko) A Bold Bad Breeze. Com.

**Thursday, July 20.**

(Big U) His Own Story. Dr.
(Powers) The Devil Dancers of India. Edu.
(Victor) The Belle and the Bell Hop. 2 R. Com.

**Friday, July 21.**

(Imp) Lee Blount Goes Home. 2 R. Dr.
(Nestor) The Come-On. Com.
(Rex) The 'Phone Message. Dr.

**Saturday, July 22.**

(Bison) A Midwinter Madness. 2 R. Dr.
(Joker) She Was Some Vampire. Com.
(Laemmle) A Social Slave. Dr.

## MUTUAL FILM RELEASES

**Sunday, July 16.**

(Beauty) The Rummy Act of Omar K. M. Com.
(Gaumont) Reel Life, No. 11 (Mutual Film Magazine)
(Vogue) A Deep Sea Liar. Com.

**Monday, July 17.**

(Amer.) The Dancer. 2 R. Dr.

**Wednesday, July 19.**

(Beauty) In the Land of the Tortilla. Com.
(Gaumont) See America First, No. 45, "New Orleans La." Sc.
(Gaumont) Kartoons Komics. Cartoon.
(Mutual Weekly) No. 81. Top.

**Thursday, July 20.**

(Gaumont) Gate of Divorce. 3 R. Dr.
(Mutual Star Production) Door Steps. Turner. 5 R. Dr.

**Friday, July 21.**

(Cub) Jerry's Stratagem. Com.
(Mustang) The Dyspeptic. 2 R. Dr.

**Saturday, July 22.**

(Centaur) The Ostrich Tip. 2 R. Dr.

## PATHE EXCHANGE

Week of July 17.

Who's Guilty, No. 11. The Lost Paradise. Dr.
The Grip of Evil, No. 1. Fate. Dr.
Unfriendly Fruit. Com.
Home, Sweet Home. Cartoon.
The Caterpillar. Colored. Edu.
The Shadow of Her Past. Dr.
(Pathe) News No. 58. Top.
(Pathe) News No. 59. Top.

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